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DOCTOR WHO MONTHLY

FEBRUARY No.61 45p

EAGLE AWARDS

WINNER OF THE EAGLE AWARD FOR BEST COMIC MAGAZINE

PETER DAVIDSON IS THE DOCTOR!

THE RETURN OF THE SEA DEVILS

THE DOCTOR FACES THE AWESOME POWER OF THE PRIME MOVER

GREAT FREE COMPETITION

PLUS: GALLIFREY GUARDIAN, MATRIX DATA BANK, DOCTOR WHO EPISODE GUIDE AND LOTS, LOTS, MORE!

BONUS COLOUR POSTER

DOCTOR WHO PIN-UP

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Top right: *The New Look Doctor Who comic strip, introducing Peter Davison as the Doctor.* Centre: *A scene from the Tom Baker/Lalla Ward adventure, City of Death.* Bottom: *A portrait of Peter Davison from Castrovalva.*

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the GALLIFREY GUARDIAN

A MONSTER HIT AT THE LORD MAYOR SHOW

With a bystanding cast of thousands and with millions more watching at home on television the 1981 Lord Mayor's proved once again to be one of the highlights on London's calendar.

This year, as previewed in **Doctor Who Monthly** 59, the compliment of floats was added to by a display from the British Insurance Association featuring the theme of **Doctor Who**.

Travelling number 91 in the procession the B.I.A.'s float was instantly recognisable by the large blue police telephone box sitting squarely in the middle and by the large Dalek dome surmounting the driver's cab.

With these two images instantly identifiable with **Doctor Who**'s past a reminder of the new era was the large stick of celery mounted on one display: the symbol of the new Doctor.

Making his first public appearance as the Doctor, Peter Davison was one of the best dressed to face the cold morning breeze blowing down and around the gaunt office buildings that make up the heart of London's capital. Resplendant in his regency coat, cricketing pullover and panama hat Davison acknowledge the crowds enthusiastic cheering, his smile fading only once as a student, armed with a can of polystyrene 'string', sprayed a quantity of the plastic substance over his coat.

Those equipped with binoculars may have been able to glimpse in the driver's cab the bespectacled figure of Davison's wife, actress Sandra Dickinson, for whom the heated interior made a welcome contrast the chill morning outside.

Thoughts about the temperature were likely uppermost in the mind of the young lady elegantly dressed in the costume of Kastrian Eldrad. Easily one of the thinnest costumes on display the familiar Kastria blue skin looked a little too authentic.

For Toby Chamberlain, whose team devised and built most of the costumes, the day was a culmination of many month's work. With an eye for detail that made the costumes very difficult to tell apart from the original BBC designs he and his group had managed to amass a truly impressive array of monsters and aliens from the many eras of **Doctor Who**'s history. The Daleks were there, as was a Cyberman. The Davros creation, first seen at the Doctor Who Appreciation Society PanoptiCon, was flanked by a Sontaran and an Axon. Scaroth was there, his single eye staring out from beneath his convoluted face. So too was a Robot of Death daring the audience to stomach the withering effects of robophobia. The Ogron slaves had a representative present as did the empire of Draconia who sent along their prince. Even a Sea Devil had braved the terrors of the land to be there.

But of all the creatures on show possible the most envied was the Yeti as it waved happily to the cheering onlookers. And why not, it was the only monster present which came complete with its own fur coat!

DOCTOR WHO WALLPAPER

Remember Dalek-mania, the sixties craze which saw the ever-popular creations of Terry Nation selling products as diverse as slippers and bubble bath? Well one of those products, Dalek wallpaper, will shortly have a successor in the form of **Doctor Who** wallpaper.

With Peter Davison's Doctor all set to renew the fame and fortunes of the series many firms are now looking to their design and ideas departments to find products to carry along with the expected wave of **Doctor Who** popularity.

Although a marketing date is not yet known for the **Doctor Who** wallpaper it is due out sometime this year and features a montage of the TARDIS, the Doctor and some of his foes.

EARTHSHOCK

With the new season recently underway early details are now coming in on the sixth serial which has recently completed production.

Titled *Earthshock* the writing has been handled by Eric Saward, the present script-editor, who completed the script just prior to his appointment to the post. Peter Grimwade, renowned for his poll-winning work on *Logopolis*, is the director while **Doctor Who** newcomer Bernard Lloyd-Jones is the story designer.

Among the guest stars is a name guaranteed to raise some eyebrows. Proving that she is not just a comedienne actress Beryl Reid is in the part of Briggs, Kyle is played by Clare Clifford while James Warwick is in the role of Scott.

Earthshock, serial 6B, is scheduled for transmission in the second week of March.

A MEETING OF MINDS

With **Doctor Who Monthly** now firmly established as a leading light in **Doctor Who** fandom (many thanks to all among you who voted for us in the *Eagle* awards) many fans, realising at last they are not alone in their appreciation of the series, have written in to ask if there are any regular meetings of **Doctor Who** fans anywhere to which they can freely attend.

Currently the only venue known to this author is *The One Tun*, a pub on Saffron Hill very close to Farringdon Underground station in London. Following a tradition begun many years ago by Arthur C.Clarke science fiction fans of all denominations meet there every first Thursday in the month. For some years now a **Doctor Who** contingent has been present each month with such names as Mat Irvine, Douglas Adams and roving **Doctor Who Monthly** reporters having been known for sticking their heads around the door.

This has proven to be a popular meeting place for London based **Doctor Who** fans (of pub going age!) However I am keen to hear of any other regular venues outside London which might be of interest to fellow fans. If you know of any, drop the details to Gallifrey Guardian.

TRAKEN BOOK ON THE WAY

With Target Books now back into the mainstream of adapting **Doctor Who** stories into novels readers may be pleased to learn that the popular serial *The Keeper of Traken* is to be novelised for release later this year.

Written by Terrance Dicks the book is tentatively due out in hardback sometime during May though W.H. Allen (the parent company) are keen to point out that their dates may be subject to revision. The paperback version will appear a few months after the hardback.

MATRIX DATA BANK

Every once in a while a question comes into the *Data Bank* tray which falls into the category of "difficult" when it comes to answering. Upon reading such questions the first response is to file it back at the bottom of the pile and pretend it got lost in the post. However, with some of the festive spirit still surviving from December I decided that the letter from Mark Burton of Sudbury-on-Thames might be an interesting one to research.

Basically Mark has asked what was the first serial to feature the TARDIS model spinning through space in the way we are all now accustomed?

Sounds easy, but there is no script anywhere at the BBC that gives detail like that and even the die-hards in the Visual Effects Department tend to regard you with leprous avoidance when pestered with queries on that detail.

Finally, after comparing possible occasions of seeing the TARDIS in flight with filmed recordings it was possible to divine the answer, but it sure wasn't easy.

The first occasion ever when an exterior shot of the TARDIS in the time vortex was broadcast was the first episode of *The Chase* in 1965. On that occasion the police box exterior was represented as a cardboard cut out which remained static against a swirling star-filled background.

After that the model did appear every so often in flight but it was not until *The Mind Robber* that any element of rotation was introduced to indicate the ship travelling. In that instance the rotation was a very slow affair and was only glimpsed briefly before the police box apparently disintegrated at the conclusion of episode one.

Nothing further was seen of the TARDIS in flight until *The Claws of Axos* in 1971. Towards the end of episode four the Doctor succeeded in freeing himself from the time loop into which he had thrust the Axon vessel and as the TARDIS parted company with its doomed host part of the visual effect incorporated a jolting, yawing police box.

A similar ship was seen in the final episode of *The Time Monster* in 1972 when Jo Grant "time rammed" the Doctor's TARDIS against the Master's ship. Again a slight spin was noticable there.

However, for my money the first instance when the TARDIS was actually seen flying of its own accord through Space/Time was during the closing seconds of *Frontier in Space* as the ship left the planet of the Ogrons en route for Spiridon. The familiar sequence of the ship spinning away into the distance was seen here and immediately created a blue-print which has been followed ever since.

A slightly less mind-taxing question came in from Kevin Cheeseman of Sheffield, Yorkshire. A devout follower of Tom Baker's Doctor Kevin has asked who it was knitted the infamous multi-coloured scarf. In the serial *The Ark in Space* the Doctor refered to its origin having been in the hands of Madame Nostradamus, quote "a witty little knitter" who was presumably the wife of the middle ages astrologer Nostradamus. In real terms though the scarf was the end result of costume designer James Acheson giving several balls of wool to an old lady with the delightful name of Begonia Pope. Unfortunately James Acheson forgot to tell Ms Pope how much of the wool to use and so she proceeded to knit a scarf using up the entire wupply.

Still with the Baker period Paul Forder of Box Hill school, Dorking in Surrey has asked why the actor who played the decayed version of the Master was not credited in *The Keeper of Traken?*

In actual fact he was, though not under the name of the Master. If you remember, Paul, both the Master and the Melkur spoke with the same voice, that of artist Geoffrey Beevers. It was decided only to credit Geoffrey Beavers with the role of Melkur in order to keep the fact of his return to the *Doctor Who* series as a surprise. And, judging by letters received this was generally thought to have been a good idea.

Above: *A scene from the Tom Baker adventure* The Deadly Assassin *featuring The Master, or rather, what's left of him.* Below left: *Tom Baker and his infamous scarf.*

Pauline Linermann from Ambleside in Cumbria admits to being quite a fan of the two Dalek films starring Peter Cushing. The recent pin-up of Cushing's Doctor presented in the **Doctor Who Winter Special** (still on sale) has prompted her to write in and ask why the films have not been shown on television for quite a long time.

With exceptions like big budget blockbusters like **The Sound of Music** when the BBC or ITV buy a film from a distributing company they are limited by contract to the number of times they can show it without renegociation. In the case of most films the limit is three screenings. Both films, *Doctor Who and the Daleks* and *Daleks Invasion Earth 2150 AD* have had three airings on the BBC, once in 1972, again in 1974 (when they replaced a live sports coverage which was blacked out by a strike) and most recently in 1978 on the early morning Saturday slot. Thus for the films to be shown again the BBC must repurchase a right to do so. Anybody feel like writing in with the suggestion. . .

Finally, this month Colin Hemmings from Bootle in Lancashire spotted what looked like two black-and-white flashbacks from old **Doctor Who** episodes during the first part of *The Three Doctors.* Is this so, he has enquired, and if this is the case from what episodes do they hail?

The shot of William Hartnell picking up a flower – shown on the monitor of the Time Lords – was not actually a flashback but was a piece of film shot by the crew of *The Three Doctors* when they sent to Hartnell's cottage to shoot his segments for the production. The scene was actually filmed in his own garden.

The Troughton scene however is an authentic piece from the vaults and although opinions differ as to what episode it was lifted from, the evidence seems to point to one of the parts of *The Macra Terror,* Ian Stuart Black's story from 1967.

DOCTOR WHO LETTERS

A NOTE FROM THE EDITOR

We promised you big changes in **Doctor Who Monthly**, *and I think we have lived up to our promise. As Peter Davison steps into the Doctor's shoes for the new season we plan to take the monthly in new directions. The centre-spread colour pages will be a regular feature. Sometimes we will use the extra colour for pinups and sometimes for articles with colour pictures. And as always, we value your views and your opinions. After all, it is* your *magazine:*

KROTON IMPRESSIONS

I would like to say how very much I liked the Patrick Troughton adventure *The Krotons.* I want anybody who saw it to know how to do a Kroton impression. First of all purse your lips. Then make your hand into a funnel. Then say slowly "Tayak thoom teroo ther dynertrerp," in a slurring voice. Then speed it up and slur only the ends of the syllables of the words. Work on that basis for any sentences you might like to say.

Quentin Holway,
Tunbridge Wells,
Kent.

Er, right. Thank you, Quentin. We all tried this at the **Doctor Who Monthly** *office. None of us sounded anything like a Kroton. Ah, well. You've either got it or you haven't . . .*

TECHNICAL POINT

A few words on the subject of the Cybermen. "Junkyard Demon" was one of the best comic strips since "The Iron Legion", but contrary to Anthony Cliffe's letter (**Doctor Who Monthly 59**) and your reply to the said letter, the "Junkyard Demon" of the title was not a Mark I Cyberman, as seen in *The Tenth Planet.*

Compare the illustration on page 8 of issue 59 with the photograph on page 21 of issue 46 and the back page pin-up on issue 54. The headpiece is that of the original Cybermen, but the body belongs to one of the Cybermen from *The Tomb of the Cybermen.* The hands have four fingers, as does the Mark I Cyberman.

Anthony Mahoney,
Penarth
S.Glamorgan.

And who are we to argue, Anthony? We've put out a contract on Mike McMahon. We expect a result in the next few days.

TV SHOW, NON! MONTHLY MAG, SI!

I thought I'd drop you a line and give you my opinions about the magazine and the tv show. First, the tv show. Poor. It wasn't as professional as the Pertwee era nor the Troughton years. It is very difficult to understand some of the stories and the effects and the sets are rubbish too. I could build better sets from Lego. Tom Baker and Peter Davison are much too young to be the Doctor. Susan Foreman would look almost as old. UNIT and company need to be brought back. The best adventures were featuring the Brigadier and his merry men.

Now, onto the magazine. Great. Especially the Pertwee/Troughton issues. I like the artwork on "Junkyard Demon" as well, I hope there is more artistry like this in the future. It is good.

A Pertwee/Troughton Fan,
Carleton,
Pontefract.

Thank you for the kind words about the **Monthly**, *Fan (I may call you Fan?) However, we've had a chat about the sets here at the office and we think it very unlikely that you* could *do better with Lego. But we'd be very interested to see you try. . .*

(TOO) MANY FACES OF DOCTOR WHO

I am writing to congratulate you on your fabulous, fantastic, factual magazine.

However, I must disagree with what is said in the *Matrix Data Bank,* in issue 59, about why there are more than 4 incarnations displayed on a screen when Morbius battles the Doctor.

I think that the other faces displayed were not that of the Doctor's first incarnation getting younger, but of the other incarnations of Morbius who, of course, was a Time Lord.

Well, this is my opinion and I hope you consider it to be the right one.

Back to the original point of this letter, your magazine. It is marvellous. I really like the features and the comic strips. On the subject of your comic strips, the back-up strip "Skywatch 7" was the best I have seen so far in the magazine. And the idea of continuing it in the **Winter Special** was a rather odd one.

I have a question to ask. Who draws the Daleks comic strip on the back of **Doctor Who monthly?**

When you finish this adventure on the back cover, will you please, please continue with the fabulous colour pin-ups.

Finally, I would like to ask, how did the Cyberman manage to control the TARDIS in "Junkyard Demon"? I thought only a Time Lord could operate one.

Andrew Smith,
Malvern,
Worcs.

To cover your points one by one, Andrew. You could be right about the earlier incarnations of Morbius. It seems to make better sense than younger versions of the William Hartnell incarnation. The Dalek colour strip was drawn by Chris Achilleos and written by Mr Dalek himself, Terry Nation. We will continue with the colour pinups after the end of the Dalek adventure. And on the point of a Cyberman piloting the TARDIS, we certainly remember several others who were not Time Lords operating the ship. Adric and K-9 in recent memory. Perhaps the Cyberman was just lucky. . .

We regret that we cannot reply to readers personally. There just aren't enough hours in the day!

Send all your letters to:
Doctor Who Letters,
Doctor Who Monthly,
Marvel Comics,
Jadwin House,
205-211 Kentish Town Road,
London NW5.

HALFWAY ACROSS THE UNIVERSE (HALFWAY, THAT IS, FROM WHEREVER YOU HAPPEN TO BE AT THIS TIME) OCCURS THE VAST, BIO-MECHANICAL COMPLEX KNOWN AS THE **EVENT SYNTHESIZER** ...

SINCE THE DAWN OF TIME, THE SYNTHESIZER HAS PRODUCED THE ORDERED VIBRATIONS OF THE COSMOS ...

CREATING EVENTS IN A LOGICAL, HARMONIOUS SEQUENCE TO FLOW INTO THE MAIN TIME-STREAM ...

FROM THE NOTES AND CHORDS STRUCK BY ITS GUARDIAN OF OLD, **THE PRIME MOVER!**

IN THE KEY OF G-SHARP...

... A-SHARP... C... G-SHARP... THAT'S NICE... REPEAT G-SHARP, THEN D-SHARP...

I THINK WE HAVE A **THEME!**

A LITTLE BIT OF PHRASING HERE ...

A FEW TWIDDLY BITS!

JANG!

UH? GOOD GRIEF! **NO!**

THE PRIME MOVER EXPERIENCED A WAVE OF **FEAR** AS HIS FINGERS **FUMBLED** AT THE KEYBOARD!

FOR THE FIRST TIME IN CENTURIES ... A NOTE OF **DISCORD** WAS STRUCK!

THE TIDES OF TIME

Script: Steve Parkhouse Art: Dave Gibbons Editor: Alan McKenzie

AT THAT PRECISE MOMENT, HALF A UNIVERSE AWAY ON THE GREEN MEADOWS OF EARTH, ANOTHER **VITAL** EVENT WAS TAKING PLACE...

YOU'RE IN, DOC ... DON'T FORGET, KEEP A **STRAIGHT BAT!**

'OW WAS 'E!!

OH, WELL BOWLED!

NICE ONE, TOM!

HARD LUCK, SKIPPER! SHOULDN'T HAVE PUT YOURSELF IN SO SOON!

NUTS!

MIDDLE AND LEG PLEASE, BILL...

TOWARDS YOU, DOCTOR... JUST A FRACTION... THAT'S MIDDLE AND LEG!

A HUSH FELL OVER THE FIELD AS THE DOCTOR FACED HIS FIRST BALL...

THUMP!

OH, LORD!!

OWZAT!!

DOWN, EVERYBODY!

HUH?

CLACK

I SAY... WHAT THE DEVIL'S GOING ON? THEY'RE ALL LEGGIN' IT TO THE BOUNDARY!

MOST IRREGULAR!

WHUMPH!

ON THE SAME VILLAGE GREEN... FORTY YEARS PREVIOUSLY...

WHAT THE 'ELL'S GOING ON, ATKINS? THIS IS **GRENADE PRACTICE**... NOT FLAMIN' **CRICKET!**

HONESTLY, SARGE... IT WAS A *GRENADE* WHEN IT LEFT MY HAND! *I JUST DON'T UNDERSTAND IT!!*

AND FORTY YEARS HENCE... THAT CONFUSION IS ECHOED...

I MUST BE **DREAMING!** A CRICKET BALL LEFT MY HAND... AND A *GRENADE* DESTROYS THE WICKET!

THAT CRATER IS NO DREAM... IT *HAPPENED* ALRIGHT!

I'M JUST **STUNNED!** I JUST *DON'T UNDERSTAND IT!!*

THEY SAID YOUR BOWLING WAS *DYNAMITE*... BUT THIS IS GOING **TOO FAR!**

BLAM! BLAM!!

NOW WHAT? THAT SOUNDS LIKE **GUNSHOTS!**

THEY CAME FROM THE LANE BY WELLS WOOD!

WHAT ON EARTH IS GOING ON?

IT'S JACK! JACK PARTRIDGE! HAVE YOU BEEN LOOSIN' OFF, JACK?

AVE. I 'AVE!

I WAS ON ME BIKE ... I JUST COME ROUND THE CORNER AND THEY WERE STANDING THERE ... WHOLE **GANG** OF 'EM ...

TWO OF 'EM COME AT ME WITH **SWORDS** ... I MANAGED TO GET ONE ... THE OTHER RUN OFF INTO THE WOODS ...

THEN THEY ... WELL ... **VANISHED!**

ALRIGHT, YOU LOT STAY HERE ... I'LL HAVE A SCOUT ROUND ...

WATCH YOUR STEP, JIM!

YES ... BE CAREFUL.

YOU DON'T KNOW WHAT YOU'RE UP AGAINST!

P.C. JIM MARSHALL VENTURED TENTATIVELY INTO THE COOL, DARK GLADE ...

THE COMFORTABLE, FAMILIAR ATMOSPHERE OF WELLS WOOD HAD CHANGED TO ONE OF **LURKING MENACE!**

WHO'S THERE?

WHO'S THAT?

COME ON OUT!!

WITH A CRASH OF UNDERGROWTH, A STRANGELY-GARBED FIGURE LURCHED INTO THE LIGHT!

GOOD GRIEF!!

AAARGH!

REACTING INSTINCTIVELY, P.C. MARSHALL FELL BACK BEFORE HIS ATTACKER...

AND USED HIS MOMENTUM TO EXECUTE A NEAT THROW...

THE FIGURE FELL HEAVILY TO THE GROUND...

OOF!

DON'T GET EXCITED! WE DON'T WANT TO **HARM** YOU!

?

WATCH OUT!

CHONK!

BLAST! HE'S *RUINED* MY BEST BAT!

GET OUT THE WAY, DOC!!

BLAM!

NO!! YOU FOOL!!

HE'S GONE!

JUST LIKE THE OTHERS!

NOBODY WILL *EVER* BELIEVE THIS...

I DON'T BELIEVE IT MYSELF!

IT AIN'T *REAL*, IS IT? IT'S SOME KIND OF **ILLUCINATION!**

OH, IT'S REAL, ALRIGHT... ONLY *TOO* REAL...

THAT ROMAN LEGIONARY WAS **TERRIFIED!**

HE WAS AS MYSTIFIED AS WE WERE...

THERE'S SOME KIND OF **ANOMALY** IN TIME GOING ON HERE... I'VE GOT SOME *INVESTIGATING* TO DO!

SOME PRANKSTER ON THE LOOSE WITH ANOTHER TARDIS? COULD BE...

THOUGH I DON'T SEE WHAT THEY COULD HOPE TO GAIN BY IT...

OF COURSE... IT COULD BE THE **TARDIS ITSELF...**

IT ALWAYS **DID** HAVE A MIND OF ITS OWN!

AND THAT MEANS A COMPLETE CHECK AND OVERHAUL...

DRAT IT! I WAS JUST BEGINNING TO **ENJOY** IT HERE!

BUT FIRST... LET'S SEE HOW *LOCALISED* THESE DISTURBANCES ARE...

KLIK

IF IT'S ON A GLOBAL SCALE ... WE'RE IN **TROUBLE!**

THIS IS CHANNEL SIX BRINGING YOU THE NEWS ... AS IT HAPPENS!

REPORTS ARE COMING IN CONCERNING SOME **STRANGE HAPPENINGS** BOTH AT HOME AND WORLDWIDE!

OH, NO!

IT SEEMS IT'S THE **UFO SEASON** AGAIN! A WHOLE *FLIGHT* OF BRIGHTLY GLOWING OBJECTS WAS SEEN OVER THE CITY OF PERTH, AUSTRALIA JUST BEFORE DAWN TODAY...

AND AT HOME A LONG-DISTANCE *TRUCKER* CLAIMS HIS RIG WAS ATTACKED BY A **CHEYENNE WAR-PARTY!!**

STAY TUNED TO CHANNEL SIX FOR MORE DETAILS OF THESE STORIES ... AND OTHERS ... AFTER THIS SHORT BREAK!

WELL, THAT'S IT! BANG GOES THE CRICKET SEASON...

I'LL HAVE TO MAKE SOME PRELIMINARY CHECKS AND SEE IF I CAN GET A **FIX** ON THE SOURCE OF THESE DISTURBANCES...

WHICH MIGHT MEAN GOING BACK TO **GALLIFREY...**

I'D BETTER COLLECT MY THINGS FROM THE VILLAGE AND PREPARE TO MOVE OUT...

IN ANOTHER PLACE AND TIME ... THE PRIME MOVER FOUND HIMSELF CONFRONTED BY AN *AWESOME* PRESENCE...

FOR HIS DISCORDANT NOTES HAD *FRACTURED* THE PATTERN OF HARMONY, CREATING A **GAP** IN TIME...

A GAP THROUGH WHICH THERE NOW PLUNGED A *HORRIFYING* FIGURE ... THE DEMON **MELANICUS!**

FOR A **THOUSAND YEARS** I HAVE WAITED! A THOUSAND YEARS IN THE BLACK, FORMLESS VOID...

AND NOW ***I LIVE!***

STAND ASIDE, OLD ONE! YOU HAVE RULED FOR **TOO LONG!**

NO! GO BACK! YOU HAVE NO PLACE IN *THIS* WORLD!

THIS WORLD NOW HAS A **NEW MASTER!**

FEAR!

THERE ARE BEINGS IN THIS REALM WHO HAVE SEEN MY FACE...

IN THE SHADOW-WORLD OF THEIR **DARKEST DREAMS...**

FOR THEM... AS FOR ALL... I PROMISE ONLY...

DESTRUCTION!

AND UNENDING CHAOS!!

ON EARTH, ONLY THE VAGUE ECHOES OF THESE MOMENTOUS EVENTS HAVE BEEN FELT...

AND THE DOCTOR WAS STILL FEELING UNEASY...

I CAN SENSE SOMETHING ... A VIBRATION ... A RIPPLE IN THE ATMOSPHERE...

AS IF TIME ITSELF HAD STOOD STILL!

AND THEN, THE FAINT ECHOES TURNED INTO SOMETHING MORE TANGIBLE...

THE THUD OF HOOFBEATS!

GREAT HEAVENS!

IT'S STARTING TO HAPPEN ALL OVER AGAIN!!

NEXT ISSUE: *THE MAELSTROM!*

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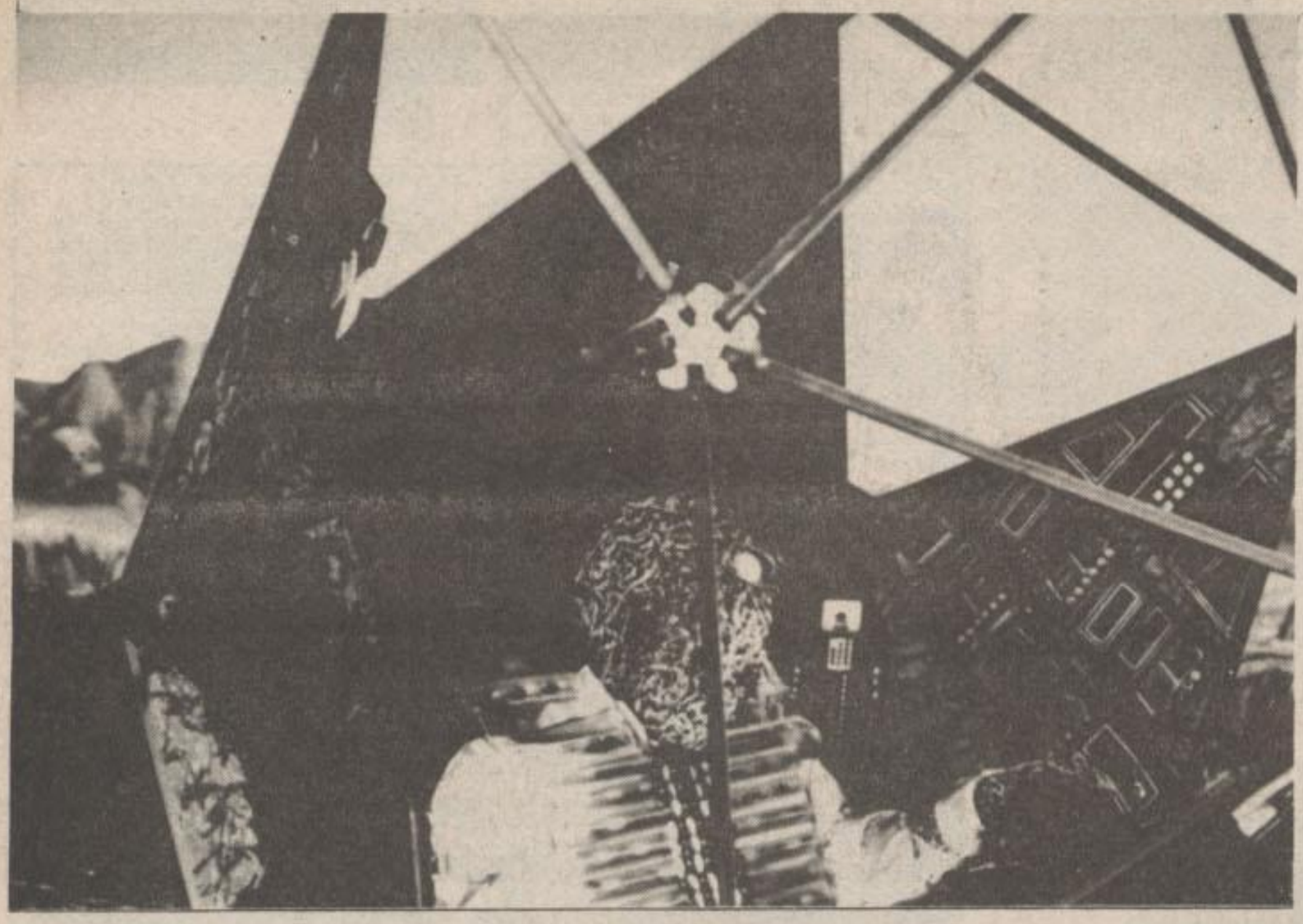

Doctor Wh
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EPISODE ONE

Under the smouldering, leaden sky of a planet in its primeval dawn a partially crippled starship is being readied for lift-off. In the warp control cabin an alien figure sits hunched over the flight controls, its single eye gazing balefully out from beneath the mass of convoluted tubules that forms its head. Under instructions from his fellows, Scaroth of the Jagaroth launches the tripodal vessel under warp thrust but warns of the potential dangers this action might bring. Sure enough, seconds later, the whole ship trembles, distorts and finally explodes into a million particles leaving nought but the desperate pleas of a lost race to echo through the corridors of time. "Scaroth you are our only hope. The fate of the Jagaroth is with you. . ."

Having decided to take a holiday the Doctor and Romana are now in Paris, 1979. Anxious to show Romana the delights of French cuisine he takes her across town from the Eiffel Tower to a small cafe near the Notre Dame Cathedral. There an artist sketches Romana, but throws it to the ground as she moves to observe him. The Doctor goes to pick it up and then stops. . . A wave of nausea briefly affects both Time Lords as they recognise that Time itself has just slipped a groove. Examining the discarded sketch the Doctor is interested to note that Romana's face was drawn as a clock with a split face – a crack in time. . .

Further away, in the wealthier quarter of the city, Count Carlos Scarlioni nods in approval to his employee Professor Theodore Kerensky who has just shut down a complicated assembly of equipment situated in the chateau basement. Scarlioni remarks that he is impressed but adds that he is anxious for very rapid progress from now on. The little Professor shugs and says he will do his best although the funds required will be enormous. Calmly the Count hands over a wad of notes to the value of one million francs. Beckoning to his manservant Hermann the Count recommends him to sell another Guttenberg Bible to raise some more money.

Despite Romana's concern over the Timeslip the Doctor has taken her to The Louvre to see the famous portrait of 'The Mona Lisa'. They both experience another time jolt (as the Professor activates his machinery again) but this affects the Doctor very badly and he falls semi-conscious into the lap of a countess. He is helped to his feet by a trench-coated man whom the Doctor discovers carries a concealed gun. Back at the chateau the Count urges Kerensky to expand the scope of his work despite the unfortunate 'side effects'.

At a roadside cafe the Doctor is showing Romana a bracelet he slipped from the wrist of the countess. Far from just being an item of jewellery it is in fact a very elaborate alarm detection device from a very superior technology. Before they can examine it further the pair find themselves at gunpoint by the trench-coated man they met earlier. Ushering them into the cafe the man names himself as Duggan, and English detective investigating a possible art fraud. Duggan suspects the two travellers of being part of the Scarlioni conspiracy but doubts are cast on his suspicions when a group of hired thugs hold up the cafe and retrieve the bracelet.

In the Count's drawing room the countess Scarlioni has been explaining about the loss of her bracelet to the angered aristocrat. She assures him that recovery is in hand and true enough the artifact is brought in safely. However the Count is intrigued to learn of the two people apparently working with Duggan and he tells the Countess to arrange a meeting with them. More men are duly despatched to accomplish this, capturing the trio while Duggan is explaining to the Doctor about the priceless works of art coming onto the market courtesy of Scarlioni. Patiently awaiting the Doctor's arrival the Countess is pleased to learn from Hermann that the Count is now alone in the laboratory. Hoping he now has some time to devote to her the Countess goes to the basement door but finds it locked. In the laboratory the Count has removed an intricate face mask to reveal beneath the twisted skin of a Jagaroth!

EPISODE TWO

The Doctor, Romana and Duggan are brought before the Countess who questions them about their interest in the bracelet. The Doctor plays dumb but this act merely serves to get the trio imprisoned in a basement room by order of the Count. After they have been escorted away by Hermann the Count reveals his intention to steal 'The Mona Lisa'.

Locked up in an old stone cellar Romana's mathematical mind notices that the room's internal dimensions do not match the area of the outside walls. The Doctor though is more interested in escape and this he achieves with help from his sonic screwdriver. Then, taking cover, they watch as Kerensky comes down to the laboratory and places an egg within the field of his machine. The egg hatches a chicken which grows to maturity within seconds. The Doctor reveals himself to the Professor. As they talk it becomes apparent the Professor is working to find a way to cure famine

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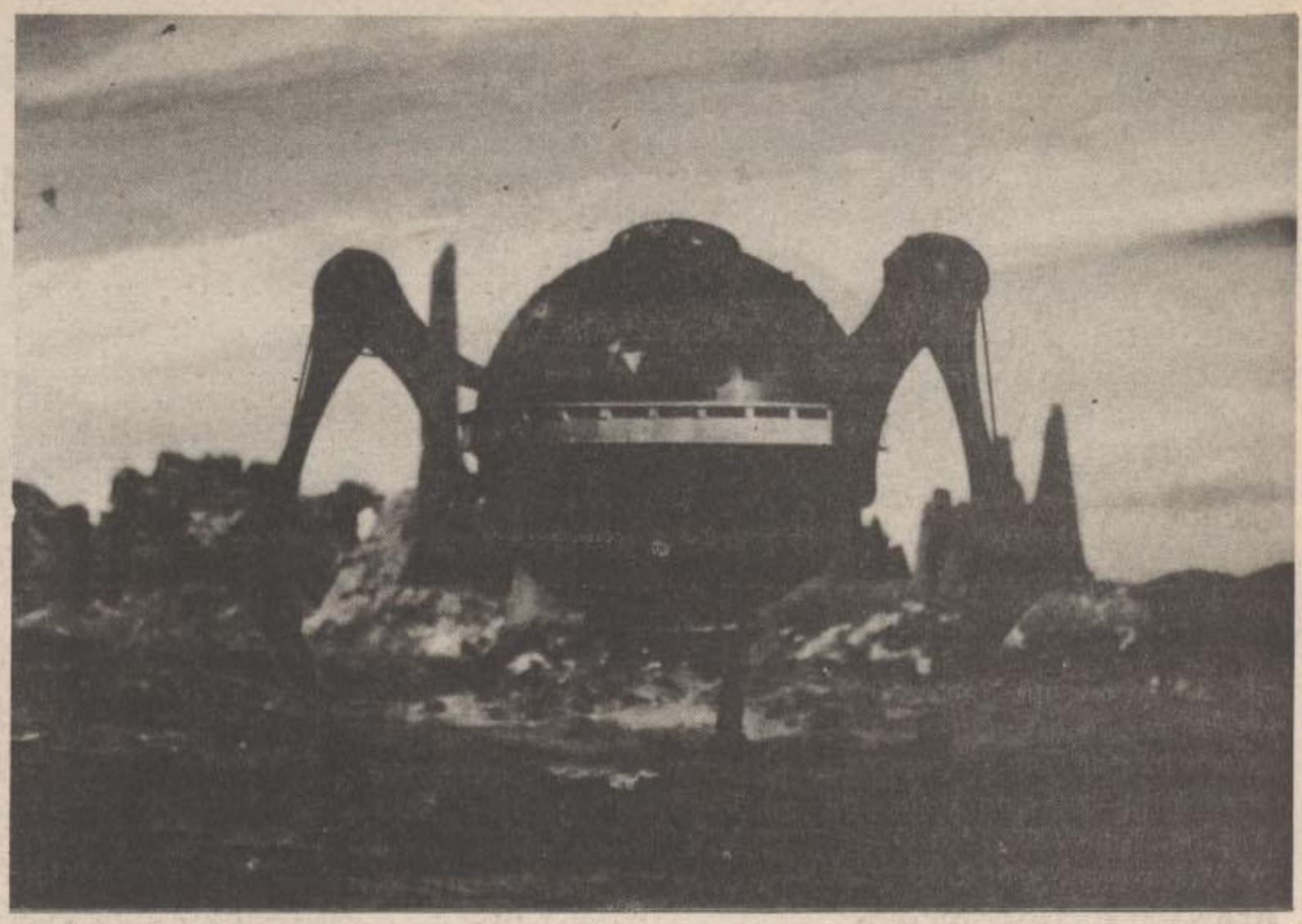

by this process. The Doctor tells him that he may be the foremost authority on temporal theory in this world but he does not fully comprehend the capabilities of the device he is perfecting. To prove this the Doctor reverses the polarity and returns the chicken to its egg state. Kerensky is amazed, and so is the Doctor when the time field within the bubble reverses to show the shimmering image of a Jagaroth.

Upstairs Scarlioni is conducting a dress rehearsal of his audacious plan to steal 'The Mona Lisa'. Using the information stored in the bracelet a holographic image of the gallery is projected into the room and the Count's men rehearse their robbery with the aid of other alien devices. The theft will be conducted tonight.

To the Doctor's annoyance an over-zealous Duggan has coshed Kerensky insensible. Romana, meantime, has discovered that her original suspicions about a concealed room are correct. Knocking away the bricks covering the entrance the three enter an ancient chamber — and find six authentic 'Mona Lisa' paintings all the work of Leonardo da Vinci. Duggan reveals there would be seven illegal buyers for the stolen original. Therefore the Count can sell the stolen 'original' from the Louvre to seven different people and amass a huge fortune to continue his time experiments. The Count himself appears at the entrance, gun in hand, but Duggan succeeds in knocking him out. Displaying further physical prowess Duggan punches a way out of the chateau for all three of them and they escape. Night has fallen outside and the Doctor despatches his friends to the Louvre to warn them of the impending robbery while he decides to keep an appointment with a 'Renaissance Italian'. The Doctor returns to the TARDIS which has been 'parked' in a small metropolitan art gallery.

The TARDIS goes back in Time and lands in the home of Leonardo da Vinci, a man the Doctor has wanted to meet for a long time. A soldier catches the Doctor snooping around the villa and informs him that no-one is allowed to see Leonardo who is engaged on a special task for Captain Tancredi. A door swings open and the Captain enters. The Doctor recognises the face at once, but what is more incredible is that the Captain recognises the Doctor. He has the face and voice of the Count.

EPISODE THREE

Effecting a forced entry into the Louvre Duggan is horrified to see they are too late. 'The Mona Lisa' has already been stolen and the pair have to flee when they accidentally set off the alarm. Several kilometres away an awakened Kerensky is examining the supine form of the Count whose mask has slipped slightly. Still unconscious Scarlioni is mumbling the same words as his 16th Century counterpart.

In Leonardo's House Tancredi is explaining to the Doctor his predicament. His true name is Scaroth, last of the Jagaroth race of conquerors. 400 million years earlier some of his people escaped destruction in a crippled spaceship and made a forced landing on the primeval landscape of Earth. The planet was incapable of supporting life and so take-off was imperative. But the ship distintegrated on launching killing all of the crew save for Scaroth who, due to the warp field effects, was shattered into twelve fragments, each of which materialised at a different point in time, the most recent being in the 20th Century. Each of Scaroth's splinters is identical but none is complete, a very unsatasfactory mode of existence. Scaroth states it is his intention to re-unite his complete self hence the super-human nature of his work to guide Humanity's development to a point where the facilities to make time travel a reality are available to him. The Doctor learns the year is 1505, two years after the painting of the original 'Mona Lisa': the Captain is having six more painted to be bricked up in Paris, thus to be discovered 474 years later by the Count and sold at immense profit. Even with this grand design though there are many problems still to be overcome and Tancredi is most interested to learn of the Doctor and Romana's ability to travel in Time. He goes off to fetch some instruments of torture that their discussions may be carried out more formally.

The Doctor manages to overpower the soldier guarding him and quickly scrawls words 'This is a fake', on all six canvasses, using a felt-tip pen. He leaves a note in mirror writing to Leonardo advising him to paint over the words but is prevented from leaving in the TARDIS by the re-appearance of the Count — with a set of thumb screws.

Back in Paris 1979, Kerensky has helped the recovering Count to his feet, demanding to know who the Count and Jagaroth are. The Count laughs but then seems to momentarily sicken as the selves of Scaroth link mentally for a short period. Recovering again Scarlioni informs the little Professor that the Jagaroth are his masters and that he is now working for his life — his new task is to increase the timeslip effect on the machine which he had been trying to eliminate. When the triumphant Hermann enters with the stolen 'Mona Lisa' Scarlioni realises that expense is no longer a problem. Sale of the painting seven

times over will net 100 million dollars.

Up in the drawing room the Countess asks Scarlioni if he is proud of his achievement. The Count sneers at her values and tells her to imagine how a man might feel who has caused the Pyramids to be built, invented the first wheel, shown the first use of fire and brough up a whole race from nothing to save his own people. The Countess cannot understand but she is disturbed when once again Scaroth's selves combine causing Scarlioni to ramble deleriously. The same effect is happening to Tancredi and the Doctor is able to make use of this diversion to escape into the TARDIS. From the safety of the ship he and K-9 are able to watch Scaroth and he cries, "the centuries that divide me shall be undone". The ship dematerialises bound for the 20th Century. But Tancredi has seen this and he realises the Doctor will know hot to make a device to overcome the instability of the time interfaces — the Doctor, or the girl Romana. . .

Romana and Duggan have spent the night taking refuge in the cafe of their first meeting. While Duggan struggles awake Romana explains to him the nature of the Count's plan. He wants a time machine obviously, although Romana does not know why, and his machine as it stands now can create two adjacent time continuums. But it is impossible to cross from one to another without the use of a field interface stabiliser — and that is something the Count does not have. The pair leave a note for the Doctor telling him they are returning to the Count's chateau to look for further clues to the mystery.

Unfortunately they are captured. The two are brought before Scarlioni in the laboratory where he demands Romana's help in aspects of Temporal Engineering. Her refusal would be punished by Paris being blasted through an unstabilised time field so that anyone inside that field would die. Kerensky is appalled by talk of using his invention for destruction and he vigorously protests. The Count invites him to examine the field generator. As the Professor complies Scarlioni activates the machine. Trapped within the effective area of the device the Professor's time cycle is accelerated as the Count seeks to make an example of him before Romana. Before her eyes Kerensky ages, dies and decays to a skeleton.

EPISODE FOUR

With Romana's protests now quelled Scarlioni outlines his main motice motive. He wants a time machine so that he can go back into the past and prevent his other self from pressing the launching button on the spaceship. Thus he will be whole once more. Romana agrees to help him.

Having found Romana's note at the cafe the Doctor has gone back to the Chateau where he is 'received' by the Countess. Hoping to impress the Doctor with the Scarlioni art collection she shows him the first draft of 'Hamlet' which the Doctor authenticates by spotting his own hand-writing when he helped Shakespeare. He is trying to convince her of the Count's alien identity when Hermann arrives to take the Doctor to the cellar. As the door closes behind him something the Doctor said about green skin and only one eye prompts the memory within the Countess Recalling the Count's earlier words about causing the Pyramids to be built she extracts from the hidden collection an ancient Egyptian scroll. There on the papyrus, among the other gods, is a humanoid figure in green skin with a single eye. Horror and disgust are etched on her face.

Once again Duggan, the Doctor and Romana are prisoners in the basement cell, the latter having completed her task. As the Count goes off to say goodbye to his consort Romana is told of her errors by the Doctor. If Scarlioni, alias the last of the Jagaroth, does succeed in his quest then the radiation caused by the ship's explosion will not trigger off the formation of life on Earth. Romana replies by saing she has built a timer mechanism into her modification such that Scaroth will only remain in the past for two minutes before being yanked back to the present. That is more than enough time though. . .

Entering the drawing room the Count is surprised to find his wife levelling a gun at him. She challenges him to reveal his true identity and this he does. The shock of his appearance causes the Countess's gun hand to waver long enough for the alien killer to destroy her by sending a fatal jolt of electricity thrugh her bracelet.

A little brute strength from Duggan forces the Doctor and party from the cell but they find Scaroth already inside the machine's field. He vanishes and a self-destruct mechanism wrecks the co-ordinate setter to prevent them from following him. The Doctor says they can follow him by the faint trace of his time path if they can reach the TARDIS.

Before the eyes of two art critics studying the TARDIS, the trio rush in and dematerialise, an effect the critics find "exquisite". Arriving in the mid-Atlantic region 400 million years earlier the three approach the spider-like vessel of the Jagaroth, a vicious war-like race the universe will not miss. But its death will cause life on Earth to begin from the amniotic primordial 'soup' lying in pools on the ground. Scaroth appears running to prevent his other self from launching the ship. The Doctor's verbal protests do not deter him, but a swift punch from Duggan does the job nicely. He falls and then disappears back to the 20th Century as his two minute time span elapses. The Doctor, Romana and Duggan flee for the TARDIS to avoid the impending destruction of the Jagaroth craft, lifting off on its final, short journey journey. .

Alone in the chateau celler Hermann is terrified by the sudden appearance of Scaroth inside the machine's field. He flings a bottle of chemicals at it in panic. There is an explosion as the equipment catches fire and soon flames are engulfing the whole laboratory.

Atop the Eiffel Tower the Doctor and Romana are saying their farewells to Duggan. The painting nearest to the wall in the Scarlioni cellar was the only survivor of the seven 'Mona Lisas'. Duggan is despondant that, no matter how authentic it looks, it does have 'This is a fake' written on the canvas in X-Ray detectable felt-tip ink. The Doctor argues that what the painting looks like is far more important. They leave Duggan to find consolation in a picture postcard of the portrait while they set off for the Metro — the first stage on a journey to a new, and randomised destination.

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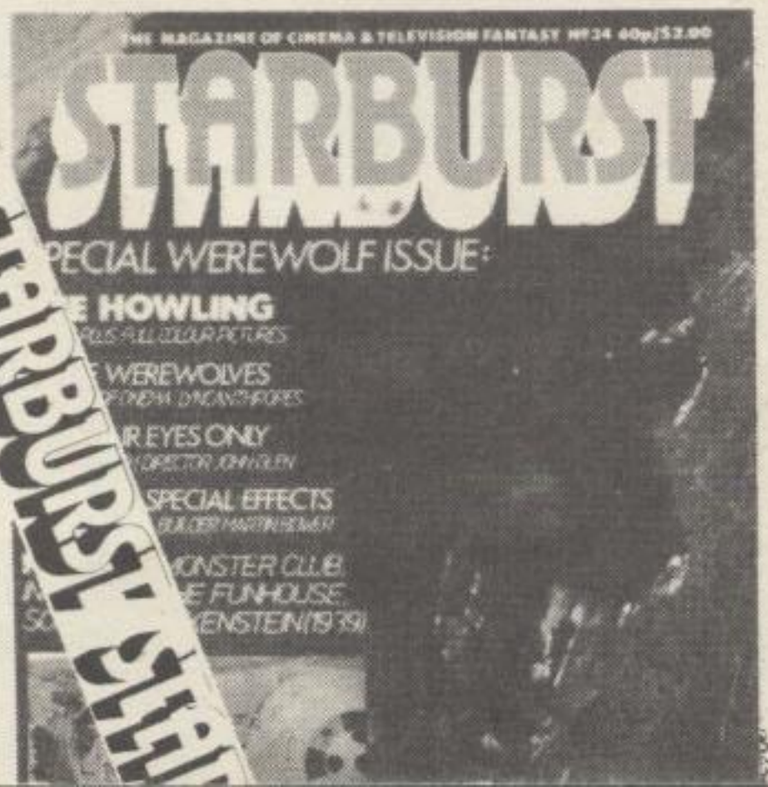

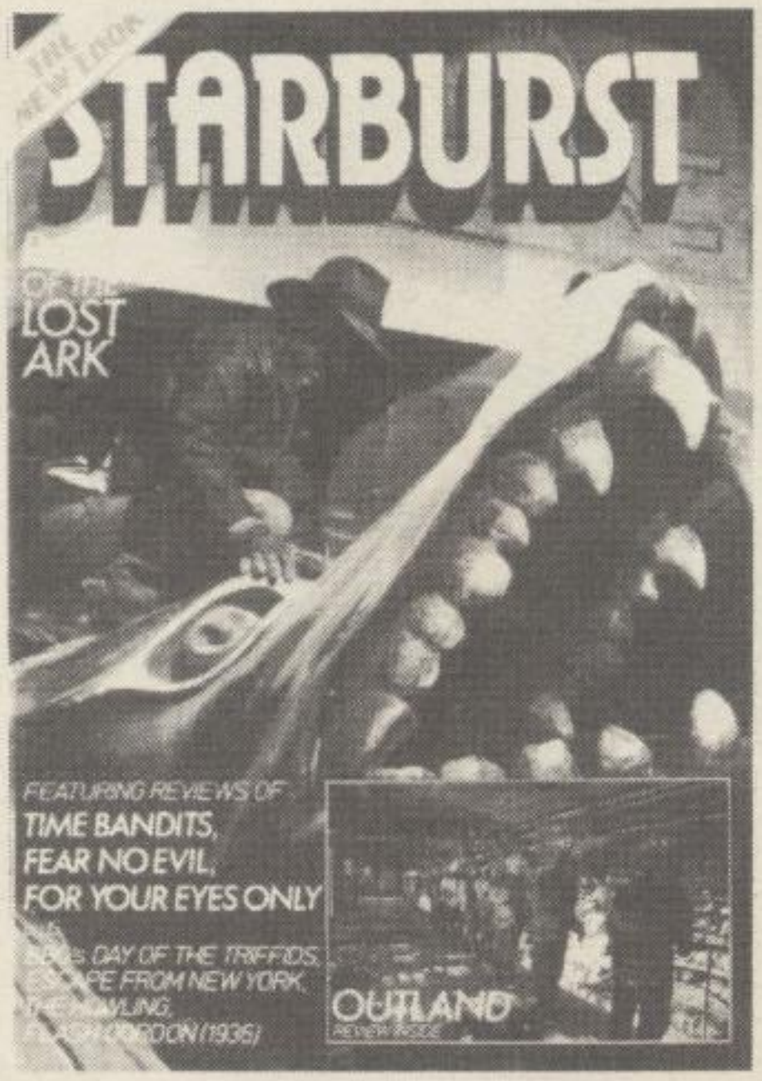

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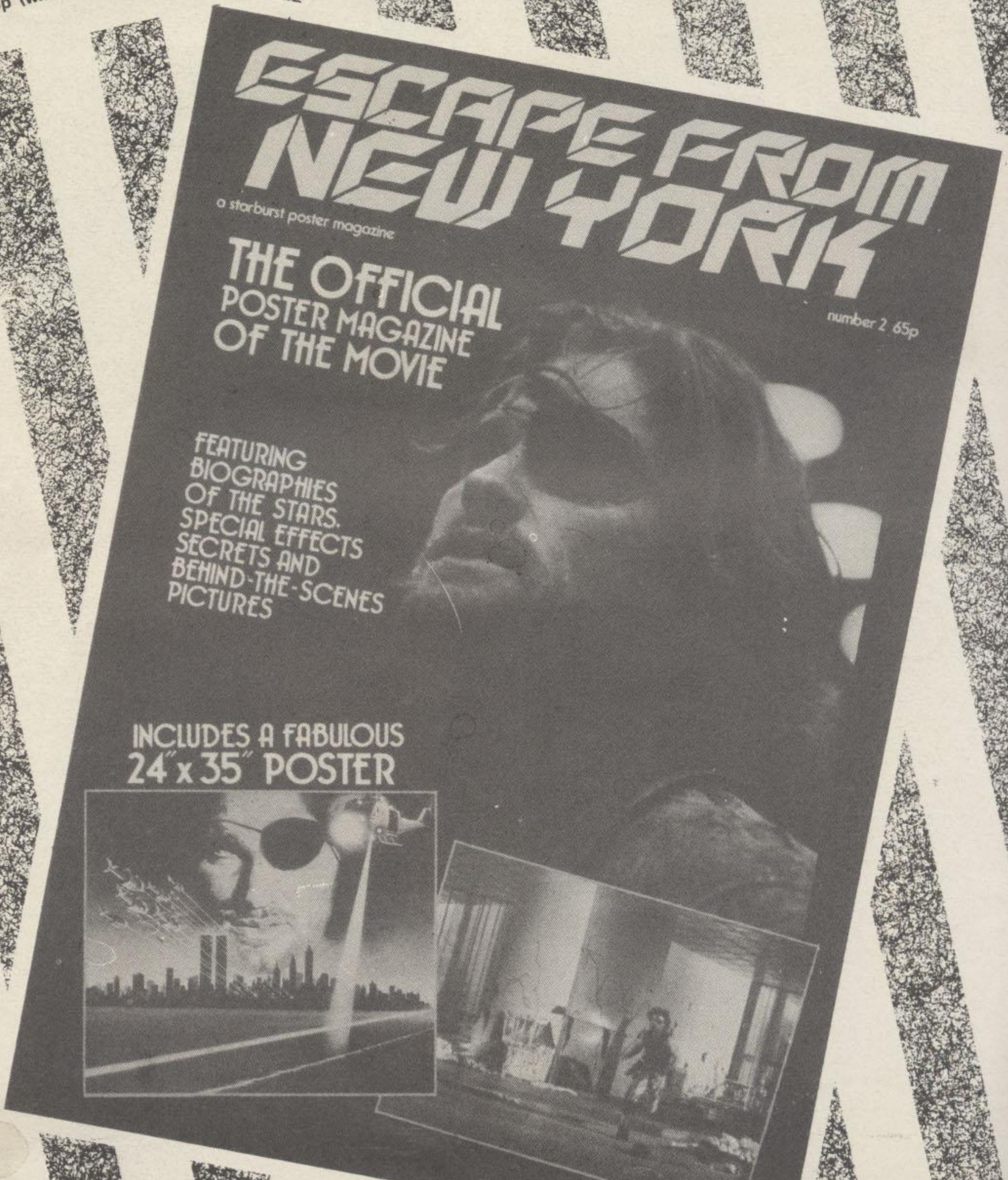
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CASTROVALVA

preview

They're back! After the longest evergap between seasons the voyagers aboard the good ship TARDIS begin their travels anew as the nineteenth season of **Doctor Who** opens on its new twice weekly time slot.

The reason for the new time slot is a bid by the programme controller of BBC 1 to boost the audience figures of the eighteen year old series to new heights although this has meant the series losing its traditional slot of mid-afternoon. Saturday it is technically a promotion for a series which the reviewer of *The Observer* recently described as being as much a part of Saturdays as tea, crumpets and a blazing log fire.

Well the log fires may not be of the Saturday kind for this year but by arranging an early evening slot during the week for **Doctor Who** it is hoped the massive audiences which follow the post news magazine programmes will stay on and help make the new era of **Doctor Who** the most successful yet.

The job of establishing the series into this hoped-for reputation lies firstly with the new Doctor himself – Peter Davison, and secondly with the impact of the opening serial itself – *Castrovalva.*

March 1981 saw the last current episode of **Doctor Who** broadcast and in the best precedent set by the series the last episode of *Logopolis* ended on a cliff-hanger. The Doctor, frantically working to save the Universe from the doomsday threat posed by the machinations of the Master, clambered out onto a tilting gantry atop the giant Pharos Project near Cambridge, Earth, He succeeded in cutting off the cable connecting the circuitry down which the destructive pulse could have travelled, but in doing so lost his balance and fell to the ground with a sickening thud.

But his deeds had already been foretold by a mysterious entity known to the Doctor as The Watcher and part of the Doctor's being knew of the consequences such an event bode. For The Watcher was none other than a projection of the Doctor's future self and as the Doctor lay on the ground beneath the huge dish The Watcher merged with his body and in doing so triggered off the Time Lord process of bodily regeneration. Before the eyes of his youthful companions, Adric, Nyssa and Tegan the Doctor changed from a tall, curly haired man into the body of a younger, blond-haired figure.

The Seventies, signalled by the marathon stint of Tom Baker in the title role of the series was over. The Eighties, heralded by Peter Davison had begun.

However, the end for one incarnation of the Doctor did not mean the end of the *Logopolis* saga itself. The closing episode left many questions unanswered. What was the Doctor about to say or do as he sat up? To what extent were the security guards at the Pharos Project prepared to become involved in what amounted to a major break-in at a high-risk scientific research establishment? And, perhaps most pertinent of all, what happened to The Master after his TARDIS dematerialised from the gantry control room?

The wait for the answers to these questions has been the longest **Doctor Who** fans have ever been asked to endure. Notwithstanding a feast of no less than seven repeats since March 1981 the gap between *Logopolis* part four and the start of the new season has been about ten months. Ten months to wait for the all-important answers to; what happened next?

Now, at last, all can be revealed.

Arguably, first and foremost fans will be pleased to learn that the programme's impressive record for continuity has been maintained. No opening shots of the four travellers safely aboard the time ship TARDIS will begin this series. To all intents and purposes it will be a faithful follow-on from the moment when Peter Davison's new Doctor opened his eyes to greet his astonished assistants.

The story of *Castrovalva* begins, therefore, at the Pharos Enclosure. Despite Tegan Jovanka's valiant attempts to bluff the four's way out of a very delicate situation the guards at this top secret project are far from happy, and matters are further complicated by the seemingly inexplicable behaviour of the Doctor.

To hardened fans used to regeneration since 1966 the notion of the Doctor being mentally unstable after a change is not new. In fact, judging by many accounts, the first thing many devotees look for are the peculiar idiosynchracies adopted by the Doctor following what is, so we are led to believe, the most traumatic experience a Time Lord can undergo.

Thus, seasoned viewers to **Doctor Who** will not be disappointed by almost the entire run-through of *Castrovalva.* Not just ten minutes of mental disorientation. Not just one episode of mental instability. Rather an entire four part serial when companions and viewers alike will be wondering the kind of personality likely to emerge, if he survives, what could easily prove to be the Doctor's deadliest encounter yet.

Again, true to the questions left unanswered at the end of *Logopolis*, the Master is still very much on the scene – his fertile and inventive mind perfidiously scheming to devise the final solution for his most hated adversary. And this time, it is on the cards he could succeed.

With the Doctor making little or no sense it is up to Nyssa, Adric and the Earth-born Tegan to devise some means of escaping their pursuers at the Pharos Enclosure. This they eventually achieve and for the Doctor there is only one instinct guiding him after that – the over-riding insistence to return to the safety of the TARDIS.

"Part of me, part of the TARDIS.

Without it I couldn't survive" voiced Patrick Troughton's Doctor. Jon Pertwee's Doctor sought the TARDIS after his getaway from a group of Auton kidnappers, so too did Tom Baker's Doctor after his spell in the UNIT infirmary. Now, for the first time fans and viewers will be able to see the reason for the Doctor's lemming-like flight to the only home he knows. For the first time we will see the Doctor entering the Zero Room, a sacrosanct part of the ship which will afford him the facility to recuperate and recover from his regeneration.

Life however, even for a 700 year-old Time Lord, is never easy and even as he seeks peace and quiet in the refuge of sleep, evil forces are at work — evil in the form of The Master.

Watching from a distance The Master has seen the Doctor change into his new body and has used this as an opportunity to mount his greatest ever attack on his former friend.

By his own actions, and by the introduction of a quisling element aboard the TARDIS The Master causes a tremendous build up of heat within the craft. As the temperature rises the two girls, plus Adric, seek to discover why the TARDIS is getting hotter and hotter by the moment. Slowly the ominous truth dawns. The ship is speeding backwards through time, faster than ever before towards the creation of the Galaxy. As the Cloister Bell tolls its grim forewarning of dire peril the four travellers must reconcile themselves to the fact they are journeying back to a point beyond which even a fabulous vehicle like the TARDIS cannot exist.

Will the Doctor recover some semblance of normality to help his three friends? How can the mass of the TARDIS halt a suicide flight? What will be gained by journeying to the Dwellings of Simplicity — the anwers to these questions, and many others, from the basis of *Castrovalva* the second **Doctor Who** serial to be penned from the fertile imagination of former script-editor Christopher H. Bidmead.

Unlike some story writers, Bidemead never attempts to talk down to his viewers. Indeed, by virtue of *Logopolis* alone, he has gained a reputation for demanding his audience to come up to his level of thinking if they wish to appreciate all the complex plot devices he builds into his teleplays.

Castrovalva is no exception to this generality. In many respects it promises to do for the arts what *Logopolis* did for the mathematical sciences. Keen students of the arts may already have spotted some clue to the story's intricacies by the very title of the serial itself.

The director for *Castrovalva* is Fiona Cumming — the first woman to occupy the seat since Paddy Russell oversaw *Horror of Fang Rock* in 1977. A top-notch director Fiona Cumming's most notable science fiction credits in recent years have been achieved via several of the most remembered episodes of **Blake's 7** third series, regarded by some as the best of the four.

However, perhaps the best accolade for *Castrovalva* came not from a producer nor from a director but from a junior employee at the BBC itself. Upon glancing at the Castrovalvan set itself he curiously enquired if it was the programme's standard (i.e., repeatedly used) set. When he was informed that it was purpose built just for the one story his whistle of astonishment spoke more for the skill of the designer's art than any pages of descriptive prose.

The Era of the fifth Doctor has begun.

Opposite: *The Doctor (Peter Davison) and Nyssa (Sarah Sutton.* Left: *The Doctor finds himself dresseed in the previous Doctor's costume, a state in which he is less-than-comfortable.* Above: *Sarah Sutton as Nyssa.*

DOCTOR WHO EPISODE GUIDE

THE MIND OF EVIL (Series FFF, 6 episodes)

EPISODE ONE (30th January 1971)
Puzzled by the curious death of Professor Kettering the Doctor has gone alone into the Keller Machine room to do a little investigating of his own. But no sooner do his fingers touch the controls than the picture of the room disolves from the Doctor's vision, replaced by a terrifying abyss of flames.

Episode Two (6th February 1971)
The American peace conference delegate, Alcott, arrives at Fu Peng's hotel room. He is met by Captain Chin Lee, but as he sits down the room is plunged into darkness. A low throbbing sound begins and the image of a huge, fire-breathing dragon looks up before the apoplectic ambassador.

Episode Three (13th February 1971)
The Doctor's escape bid from Stangmoor Prison having failed the Master decides a more graphic demonstration of his power is needed. The Doctor is linked up to the Keller Machine and the Master attaches Chin Lee's telepathic amplifier to his neck. As the Room lights are switched off terrible visions from the Doctor's past swim before his eyes. Daleks, Zarbi, Cybermen and War Machines, all bent on his destruction.

Episode Four (20th February 1971)
Escaping from the Governor's office the Doctor and Jo attempt to reach the machine room, the former intent upon destroying the deadly mind parasite. But when they get there they find the core of the machine has vanished. They are caught unawares by Mailer and another armed convict. Them the Keller Machine materialises. . .

Episode Five (27th February 1971)
In a skillfully executed manoeuvre, UNIT has stormed the prison and most of the castle is in army hands. The Master flees. The Brigadier's men burst into the main building but find a wild-eyed Mailer threatening two hostages — Jo and the Doctor. They try to trick him but fail. A gunshot rings out.

Episode Six (6th March 1971)
The Keller Machine is destoryed but the Doctor is still worried that he dropped the dematerialisation circuit of the Master's TARDIS in the skirmish. Sure enough a phone call comes through from a delighted Master who informs the Doctor he is now free to leave Earth again. For once the Doctor is speechless.

Jon Pertwee *(as The Doctor)*, Katy Manning *(Jo Grant)*, Eric Mason *(Serior Prison Officer Green)*, Roy Purcell *(Chief Prison Officer Powers)*, Raymond Westwell *(prison governor)*, Simon Lack *(Professor Kettering)*, Michael Sheard *(Dr Summers)*, Bill Matthews, Barry Wade, Dave Carter *(prison officers)*, Neil McCarthy *(Barnham)*, Clive Scott *(Linwood)*, Richard Franklin *(Captain Mike Yates)*, Fernanda Marlowe *(Corporal Bell)*, Nicholas Courtney *(Brigadier Lethbridge-Stewart)*, Pik-Sen Lim *(Captain Chin Lee)*, Roger Delgado *(The Master)*, Kristopher Kum *(Fu Peng)*, Haydn Jones *(Vosper)*, William Marlowe *(Mailer)*, Tommy Duggan *(senator)*, Matthew Walters *(main gate prisoner)*. Directed by **Timothy Combe**, Teleplay by **Don Houghton**, Script editor **Terrance Dicks**, Designed by **Ray London**, Indidental music by **Dudley Simpson**, Produced by **Barry Letts**.

COLONY IN SPACE (Serial HHH, 6 episodes)

Episode One (10th April 1971)
Curious as to the Leeson's apparent death from an attack by giant lizards the Doctor has gone back to their dome to carry out an investigation. He is examining the damage done when a robot breaks through the plastic wall and glides menacingly towards him.

Episode Two (17th April 1971)
Aboard the IMC rocket Surveyor Caldwell has had his complaint about Captain Dent's murderous actions dismissed with a warning not to meddle. Security officer Morgan has, meantime, taken the Doctor back to the Leeson's dome where he has left a surprise — the mining robot fitted with huge claws to the end of each arm. The time has come for the Doctor to die at the "reptile's" hands.

Episode Three (24th April 1971)
Organising the colonists into a disciplined unit the Doctor, with help from Winton, has managed to capture the IMC crew. However he learns from them that Jo has been taken by the Primitives to their cave city from which no-one has ever returned. He sets off to find her, aware that he might be too late.

Episode Four (1st May 1971)
With the Adjudicator having decided against their interests Winton and his men elect to take the law into their own hands and soon a gun battle ensues between the colonists and the IMC men. The Adjudicator (the Master) pulls a small gun from his pocket, deciding the time has come for the Doctor to be hit by a "stray bullet".

Episode Five (8th May 1981)
Suspicious of the Adjudicator, Dent has sent Caldwell and Morgan to search his space ship. Forcing an entry into the craft (in reality a TARDIS) they are surprised to find Jo imprisoned within a gas tank. But an alarm system alerts The Master and he reaches for the device that will flood the tank with a poison vapour.

Episode Six (15th May 1971)
With the Doomsday weapon destroyed, the IMC expedition discredited with the colonists now free to cultivate their planet Jo and the Doctor take their leave in the TARDIS and are returned to Earth only to discover, from a cynical Brigadier, that they had apparently only been absent from UNIT for a few minutes. . .

Jon Pertwee *(as The Doctor)*, Katy Manning *(Jo Grant)*, Nicholas Courtney *(Brigadier Lethbridge Stewart)*, Peter Forbes-Robertson *(first Time Lord)*, John Baker *(second Time Lord)*, Graham Leaman *(third Time Lord)* John Scott Martin *(robot)*, David Webb (Leeson), Sheila Grant *(Jane Leeson)*, John Line *(Martin)*, John Ringham *(Ashe)*, Mitzi Webster *(Mrs Martin)*, Nicholas Pennell *(Winton)*, Helen Woth *(Mary Ashe)*, Roy Skelton *(Norton)*, Pat Gorman *(Primitive)*, Barnard Kaye *(Caldwell)*, John Herrington *(Holden)*, Stanley McGeagh *(Allen)*, Roy Heymann *(alien priest)*, John Tordoff *(Alec Leeson)*, Norman Atkyns *(The Guardian)*, Directed by **Michael Briant**, Teleplay by **Malcolm Hulke**, Script editor **Terrance Dicks**, Designed by **Tim Gleeson**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts**.

THE CLAWS OF AXOS (Serial GGG, 4 episodes)

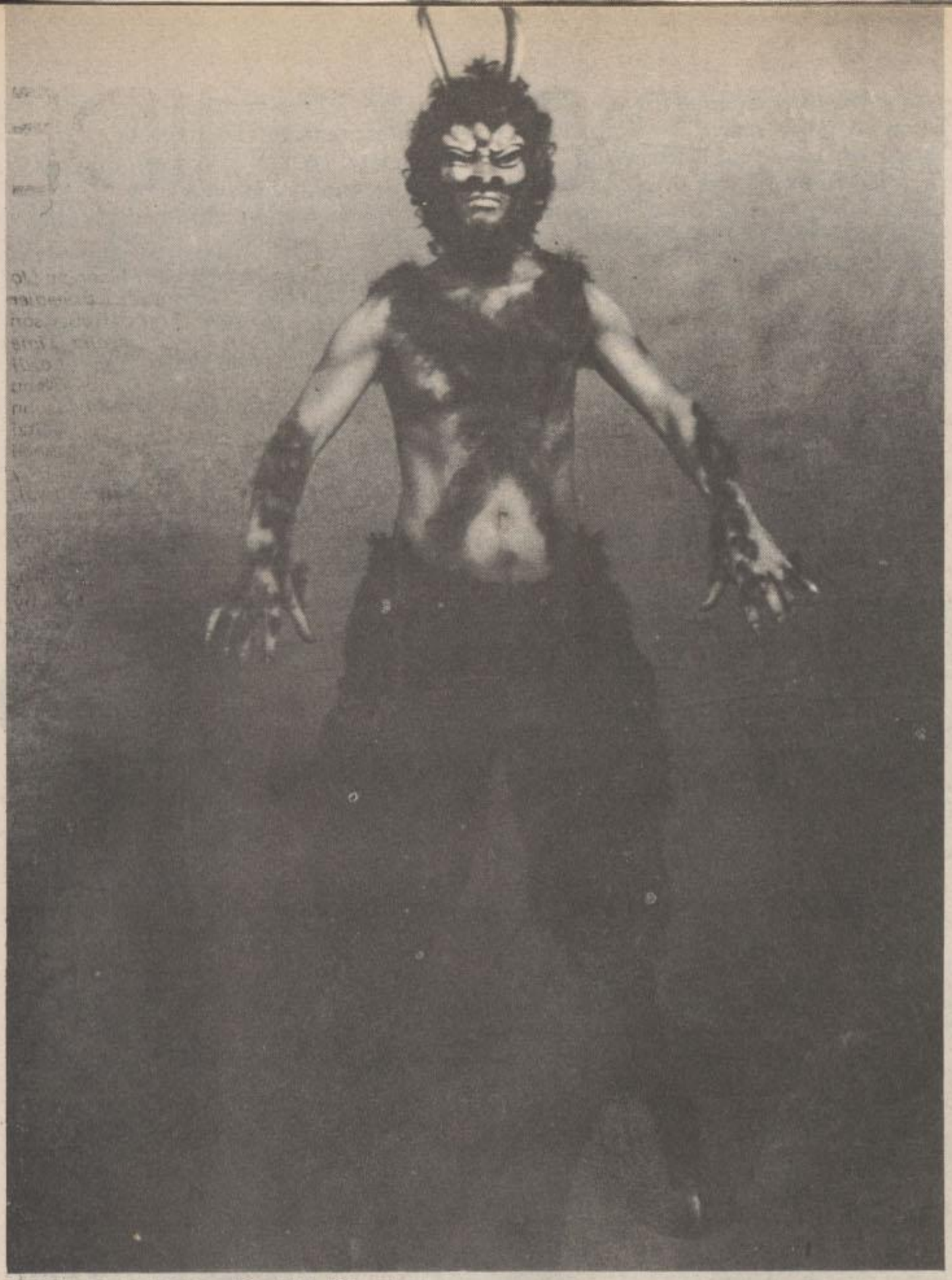
Episode One (13th March 1971)
Left behind by the UNIT party that has been invited aboard Axos, Jo has nonetheless managed to make her own way board the organic craft. She thinks she can hear American agent Bill Filer's voice calling for help and begins to look for him. Suddenly a creature, composed of writhing tentacles, grows out of one wall and moves towards her.

Episode Two (20th March 1971)
The Doctor's experiments with the power station's particle accelerator have yielded spectacular results. The Axonite sample, now activated, erupts out of the chamber and the Doctor realises that all of Axos is one single collective organism. Then three Axon mosters enter the room and fibrous tendrils snake out towards Jo and the Doctor.

Episode Three (27th March 1971)
The Master is a prisoner of the Brigadier agrees to help him defeat Axos. But, says the Master, if his weapon is successful in channeling the energy back to Axos it will certainly kill Jo and the Doctor who are still aboard. As time runs out the Brigadier has to make an agonising decision. The Master presses home the main switch. Axos convulses.

Episode Four (3rd April 1971)
The Doctor's trick has worked and Axos is now imprisoned within an eternal Time Loop. However the Doctor realises the Time Lords have programmed his TARDIS always to return to Earth. So he is still a prisoner in exile. Of the Master, the Doctor suspects he too managed to escape the loop and is now free again.

Jon Pertwee *(as The Doctor)*, Katy Manning *(Jo Grant)*, Michael Walker, David G. March *(Radar operators)* Peter Bathurst *(Chinn)*, Nicholas Courtney *(Brigadier Lethbridge-Stewart)*, Paul Grist *(Bob Filer)*, Richard Franklin *(Captain Mike Yates)*, John Levene *(Sergeant Benton)*, Fernanda Marlowe *(Corporal Bell)*, *Derek Ware (Pigbin Josh)*, Donald Hewlett *(Sir George Hardiman)*, *David Savile (Winser)*, Roger Delgado *(The Master)*, Bernard Holley *(Axon man)*, Kenneth Benda *(minister)*, Nick Hobbs *(Nuton driver)* Tim Pigott-Smith *(Captain Herker)*. Directed by **Michael Ferguson**, Teleplay by **Bob Baker** and **Dave Martin**, Script editor **Terrance Dicks**, Designed by **Kenneth Sharp**, Incidental music by **Dudley Simpson**, Produced by **Barry Letts**.



THE DAEMONS (Serial JJJ, 5 episodes)

Episode One (22nd May 1971)
Desperately shouting a warning the Doctor races past the BBC camera teams and down into the Devil's Hump barrow. He is too late though. Professor Horner pulls the final stone free and a freezing whirlwind erupts from the tomb. Moments later Jo enters the barrow, only to find the Doctor in a frozen state.

Episode Two (29th May 1971)
The Doctor and Jo have gone back to the burial mound to confirm the former's suspicions that they are dealing with an alien race. But the Master is aware of their actions and despatches Bok, the animated gargoyle, to kill them. As the pair examine a minaturised spaceship, the creature attacks. . .

Episode Three (5th June 1971)
Impatient to gain the power of the Daemons the Master has conducted a Sabbat on his own to call up the creature he names as Azal. But without the balancing psionic energies from his coven the Master's powers prove inadequate and he fears for his life as the awesome creature materialises before him.

Episode Four (12th June 1971)
Hiding in the cavern Mike Yates and Jo are horrified to see the Master about to sacrifice an animal as part of his ceremony. Jo rushes forward to stop him but it is too late. In answer to the Master's call Azal, last of the Daemons, grows to his full, terrible height before her eyes.

Episode Five (19th June 1971)
Jo's attempt at self sacrifice has destroyed Azal and the Master is, at last, a prisoner of UNIT. With the threat ended normal life resumes at Devil's End, starting with a belated celebration of May Day. Watched by a non-commital Brigadier, Jo, the Doctor and Benton enter into the party spirit.

Jon Pertwee *(as The Doctor),* Katy Manning *(Jo Grant),* Nicholas Courtney *(Brigadier Lethbridge-Stewart),* Richard Franklin *(Captain Mike Yates),* John Levene *(Sergeant Benton),* Damaris Hayman *(Miss Hawthorne),* Eric Hillyard *(Dr Reeves),* David Simon *(Asastair Fergus),* James Snell *(Harry),* Robin Wentworth *(Prof Horner),* Rollo Gamble *(Winstanley),* Don McKillop *(Bert),* Jon Croft *(Tom Girton),* Christopher Wary *(PC Groom),* John Joyce *(Garvin),* Roger Delgado *(The Master),* Gerald Taylor *(baker's man),* Stanley Mason *(Bok),* Stephen Thorne *(Azal),* John Owens *(Thorpe),* Matthew Corbett *(Jones),* Alec Linstead *(Sergeant Osgood).* Directed by **Christopher Barry,** Teleplay by **Guy Leopold,** Script editor **Terrance Dicks,** Designed by **Roger Ford,** Incidental music by **Dudley Simpson,** Produced by **Barry Letts.**

THE DAY OF THE DALEKS (Serial KKK, 4 episodes)

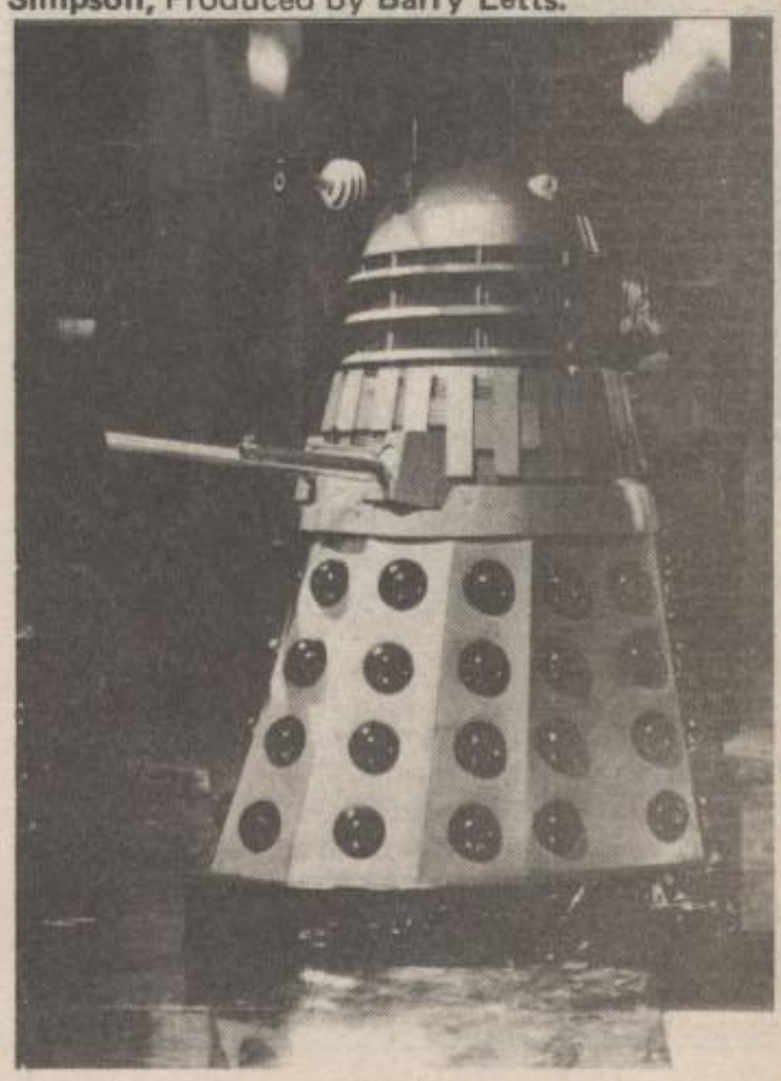
Episode One (1st January 1972)
After working all night on the problem the Doctor is delighted to find he can get the guerilla's time transmitter working at last. But by doing so tracking devices in the 22nd Century can get a fix on it. The rulers of this future Earth, the Daleks, command that the enemies of the Daleks must be exterminated.

Episode Two (8th January 1971)
Thanks to the timely arrival of the Brigadier, the Ogron attack on Auderly House has been quelled. But for the Doctor time is of the essence if he is to rescue Jo. He races after the fleeing guerillas and follows them into an abandoned canal tunnel. Suddenly the squat shape of a Dalek glides out of the shadows ahead.

Episode Three (15th January 1971)
Captured by the Ogrons the Doctor is brought into the Mind Analysis Area where the Daleks plan to seek an answer to this strange figure's identity. Under the mind probe the Doctor's previous incarnations are shown. He is THE Doctor — the ultimate enemy of the Daleks.' They prepare to exterminate him . . .

Episode Four (22nd Januray 1972)
Thanks to Shura's last, suicidal action the Dalek invaders have been vanquished from the 20th Century, and the time loop which led them to invade Earth again on the 22nd Century has been broken. Earth of the future is safe, and so too is the present, provided Sir Reginald Styles can make the planned Peace Conference a success.

Jon Pertwee *(as The Doctor)* Katy Manning *(Jo Grant),* Nicholas Courtney *(Brigadier Lethbridge-Stewart),* Richard Franklin *(Captain Mike Yates),* John Levene *(Sergeant Benton),* Jean McFarlane *(Miss Paget)* Wilfred Carter *(Sir Reginald Styles),* Tim Condren *(Guerrilla),* Rick Lester *(Ogron),* John Scott Martin *(Chief Dalek),* Oliver Gilbert, Peter Messaline *(Dalek voices),* Aubrey Woods *(Controller),* Deborah Brayshaw *(girl technician),* Gypsie Kemp *(UNIT radio operator),* Anna Barry *(Anatt),* Jimmy Winston *(Shura),* Scott Fredericks *(Boaz),* Valentine Palmer *(Monia),* George Raistrick *(guard),* Peter Hill *(manager),* Alex Macintosh *(television reporter).* Directed by *Paul Bernard,* Teleplay by **Louis Marks,** Script editor **Terrance Dicks,** Designed by **David Myerscroft-Jones,** Incidental music by **Dudley Simpson,** Produced by **Barry Letts.**



FOUR TO DOOMSDAY

Somewhere out in the depths of deep space a powerful alien star ship is cruising towards planetfall with the spinning orb of Earth. Aboard the huge vessel millions of microcircuits pulse and function with ceaseless regularity, giving no hint of the vessel's true function as it speeds towards its rendezvous.

Suddenly the quiet is disturbed by the ear-jarring arrival of the TARDIS as it materialises aboard the ship. A new adventure for the Doctor, Nyssa, Adric and Tegan has begun.

Space opera is one of the most staple diets of the science fiction/fantasy writer and throughout its ullustrious history **Doctor Who** has had more than its fair share of stories set amid the starry backdrop of endless space. *The Sensorites* began the mould for **Doctor Who** as early as 1964 when the four original travellers aboard the TARDIS found themselves to be unwitting explorers aboard a seemingly dead craft.

Since then serials like *The Dalek Master Plan, The Ark, The Wheel in Space, The Space Pirates,* the classic *Frontier in Space, The Ark in Space* and *Planet of Evil* have all carried on this illustrious tradition and have found a favourable response among the legions of dedicated viewers who have tuned into the series over the years.

In many respects space opera is where science fiction achieves its major popularity. Distant planets and alien cultures are realms beyond the imagination of casual viewers. But space is all around us and since time immemorial Man has dreamed of rising above his humble home planet and journeying into the void like some galactic Columbus. As the cliche goes, it is the final frontier and all of us at some time have dreamed of being among the first pioneers.

With the blockbusting success of **Star Wars** space opera has gained a new respectibility. No longer is it the stuff of B- movie Saturday morning picture shows: the prerogative of orangepeel throwing minors. Now adults and children alike can enjoy the adven-

Above: *Statford Johns (under heavy makeup) plays the Monarch.* Right: *Peter Davison is The Doctor.* Opposite page, Top: *Matthew Waterhouse plays Adric with Sarah Sutton as Nyssa.* Centre: *The Monarch, flanked by Enlightenment (Annie Lambert) and Persuasion (Paul Shelley).* Bottom: *The Doctor and Adric are caught in a pensive moment.*

tures of such heroes as Captain Kirk, the *Scorpio/Liberator* crews and, of course, the perennial **Doctor Who.**

For many years British tale-fantasy lagged a long way behind its American counterpart, a fact primarily due to the differences in budgets afforded to science fiction programme makers here and overseas. Many regard space fiction as the domain of the filmed series thanks to the complexity of the special model effects required which usually *look* best on film.

However, filmed series are, without exception, expensive beasts to craft and only if large regularly used model sets are warranted by the guarantee of their repeated use can money be found in this country for such expensive props. **Space: 1999** and **UFO** are prime examples of this.

Being a video-tape orientated body the BBC has eternally sought to get around this problem by concentrating its science fiction/space opera output around the characters of the plots themselves rather than on the associated model hardware. In short, spending on the interiors rather than on the exteriors. This parly accounts for the successes both **Blake's 7** and **Doctor Who** have achieved over the years by this policy. The model work may not be up to George Lucas standards, but the quality of the actors' performances within an environment can put paid to series costing umpteen thousands of pounds more.

Four to Doomsday continues this view and yet, such are the technical advances being made by the BBC all the time that certain video effects are now possible which, five years ago, could only have been done on film using expensive techniques like matting and multiple exposure printing. The video age is starting to come into its own.

No alien starship is complete though without its complement of alien pilots and *Four to Doomsday* is ably served by the introduction of a new race of extra terrestials, the Urbankans — a species whose expeditionary force the Doctor encounters is commanded by the rotund Monarch — played with typical finesse by a heavily costumed and made-up Stratford Johns.

Four to Doomsday
begins on the week of January 18th.

During the story the four members of the regular cast are joined by the guest star — Stratford Johns who, despite his instant identification with the role of Chief Inspector Barlow, is no newcomer to science fiction. Late last year he guest starred in one of the episodes of **Blake's 7** portraying a very unpleasant games master.

Paul Shelley is in the role of Persuasion while Lin Fitu, is played by Burt Kwouk, known for such roles as Kato in the Inspector Clouseau films. Kwouk, known for such roles as Kato in the Inspector Clouseau films.

In the hunt for representatives for certain "ethnic minorities" the producer of this serial was required to place an advertisement in *Television Today* in a bid to attract genuine Greek, Aborigine, Chinese and Mayan Indian actors, all of whom will be seen throughout the course of the four episodes.
four episodes.

As mentioned in a previous edition of **Doctor Who Monthly,** *Four to Doomsday* was the first story of this season to go into production last year and so it features Peter Davison in his debut as the Doctor.

Scripting is by Terence Dudley whose wide range of talents encompass directing, producing as well as writing. He directed last year's **Doctor Who** story *Meglos* and was also the writer on the recent one-off production **K-9 and Company** which was aired this Christmas.

Turning Terence Dudley's storyline into a television production was the task alloted to John Black who did both *The Keeper of Traken* last year as well as **K-9 and Company** which was actually recorded after *Four to Doomsday*.

So stand by for two weeks of thrills and spills and an unofficial Marvel 'no prize' goes to the first reader who can correctly deduce why the title of the serial should be *Four to Doomsday*.

Behind the scenes: GRAPHIC DESIGN

Ever wondered why television programmes need opening graphics, especially British television programmes which, in the main, do not adopt the film principle of listing the cast and crew at the beginning?

Why bother using thirty seconds of programme time on a sequence, often repetitious, which has nothing whatsoever to do with the plot of the production itself.

The answer lies in the function of graphics. By definition the word "graphic" means vividly descriptive, and that is what opening title sequences are all about. Somehow they must convey, in under a minute for most cases, everything about the forthcoming programme. Not so much what you are doing to see in it, but the flavour of what you are going to see.

In a sense it harks back to Dennis Spooner's maxim about writing in an opening "hook". The opening graphics must be an eye and ear catcher to hopefully draw the uncommitted viewer into sticking with the programme and hence, ultimately, to watch future episodes as well.

That is the reason series and serials tend to have better opening graphics than one-off productions.

Designing the opening (and sometimes closing) graphics for a show falls to the graphic designer. In **Doctor Who's** case the graphic designers have worked on the show since the beginning, Bernard Lodge and Sid Sutton.

In designing title graphics there are certain rules designers prefer to follow. The first and most important one being the obvious constraint of ensuring that the sequences reflect the mood of the show.

A second trick is to match the title music with the sequence such that the various segments of the titles appear to change in line with the musical phrases This does not always happen with productions but is certainly true for **Doctor Who.**

A third perhaps over-obvious factor is the need for the graphics to feature the name of the production towards the end of the sequence. The idea is that the opening twenty seconds should devote themselves to building up the atmosphere of the production, a trailer, if you like, to grab instant attention. Once that attention is caught then it is time to show the viewer the name of the programme he or she is going to watch.

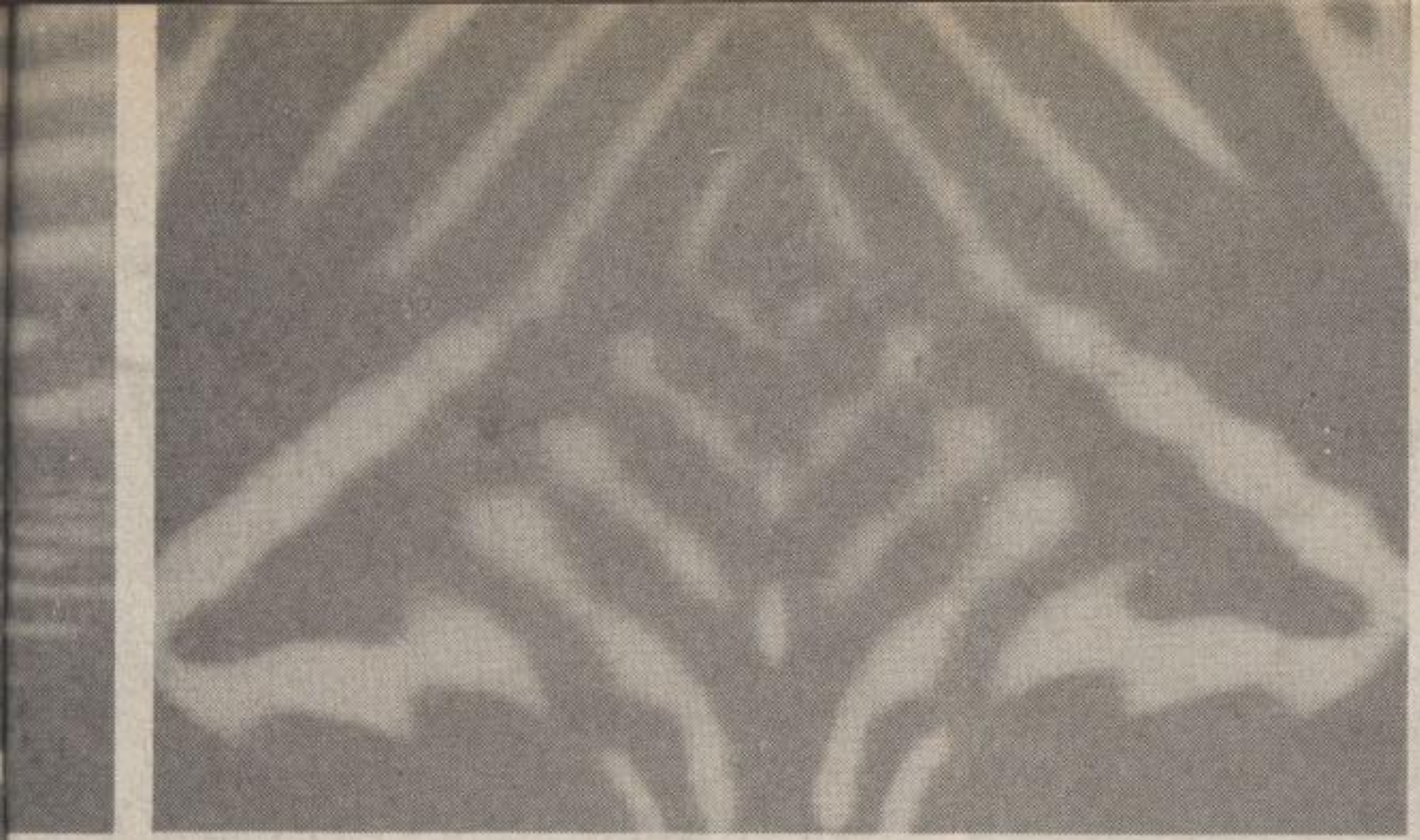
Movement as well is a good tool in the graphic designer's art. A moving graphic sequence helps to bring the viewer "into" the flow of the programme and familiarises them with the pace of the drama itself. Adventure shows like **The Professionals** tend to have opening graphics which are fast moving and action packed. The audience is never allowed time to slow down during the entire fifty minutes.

Doctor Who, with the greater emphasis on script, tends to be slower moving but the essence is still on movement and so the titles must convey this element more so than for, say, something like the Sunday Classic Serial.

The science of graphics is a very complex one and requires, for the main expensive equipment and a great deal of costly man hours. The current opening sequence for **Doctor Who** cost many thousands of pounds and took several weeks to do — a far cry from the early **Quatermass** days when one camera pointed towards a title board with the letters etched on in a smoking chemical.

The very first title sequence for **Doctor Who** prefaced a total of 156 episodes so in relative terms it paid for itself. Far more expensive were the "slit scan" title graphics for Jon Pertwee's Doctor which were only seen for some 26 episodes during the last season. A whole new set had to be designed for Tom Baker's debut, again necessitating a large outlay of cash.

For the most recent set of graphics careful planning ensured that a minimal amount of redesigning was required to



replace Tom Baker's face with that of Peter Davison. Not counting the graphic sequence that was never used (see **Doctor Who Monthly 55**) **Doctor Who** has had a grand total of seven opening titles up to and including the new set done for Peter Davison. Each of these sequences has been produced on film rather than videotape for reasons of flexibility and editing. Although video technology has made quantam leaps in recent years most graphic designers still prefer the medium of film for complex titles because it is easier to match up and shoot the elements that go to make up a sequence on film as the detailed explanations below will demonstrate.

Bernard Lodge, who worked for the BBC full time in 1963, was instrumental in creating the very first **Doctor Who** title sequence although the principal work on it had already been done under the supervision of the show's co-producer Mervyn Pinfield.

Those that saw the opening titles during the recent rerun of *An Unearthly Child* will recall that the sequence itself was made up of series of patterns which overlapped one another to eventually resolve into the words **Doctor Who** which then faded away into the distance.

To understand how this sequence was done it is necessary to know a little bit about signal feedback.

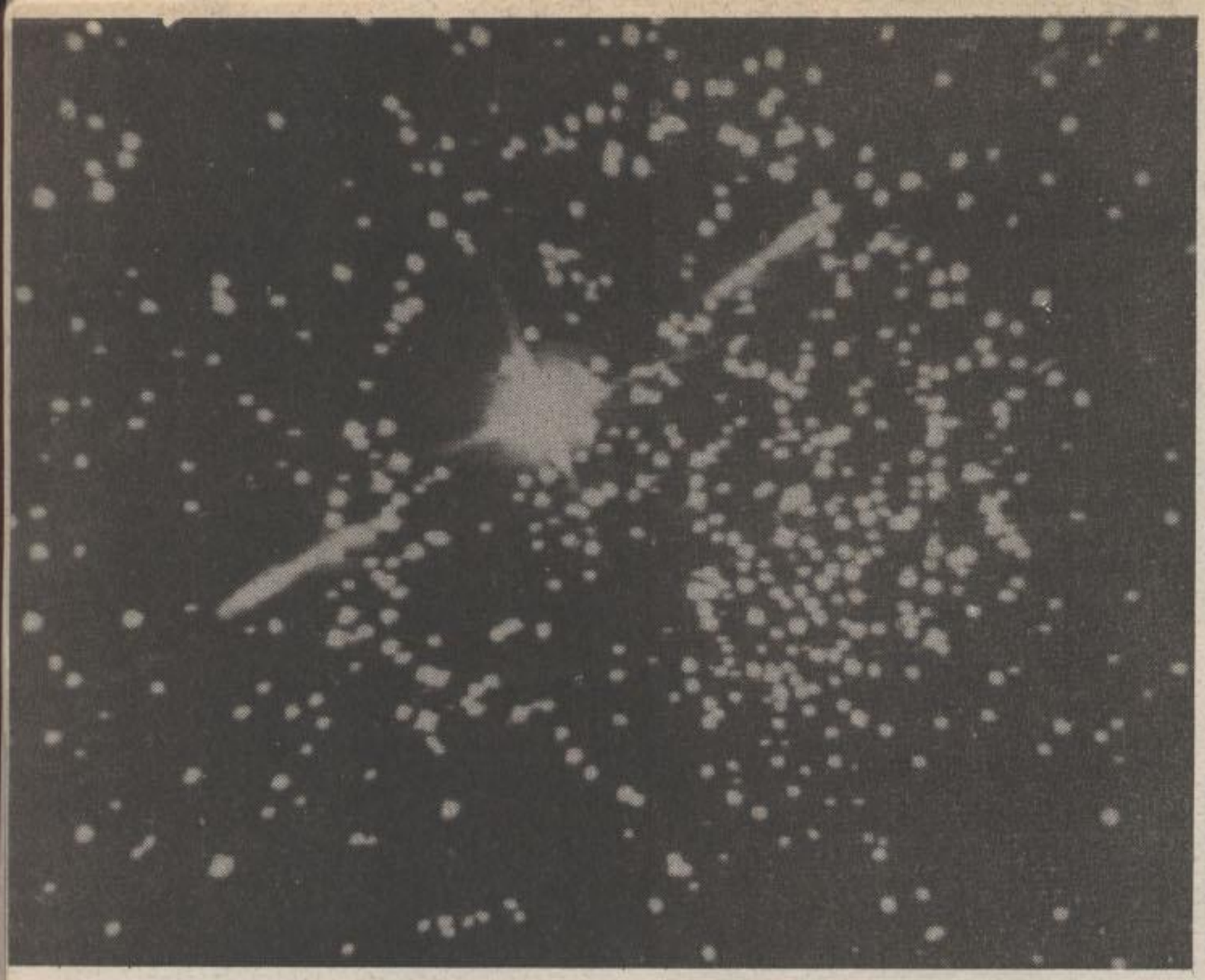
Anyone with a hi-fi system will have experienced at some time the awful howling noise that erupts from the speakers if they are placed too close to the record deck. Similarly if a microphone is plugged into an amplifier a too high volume setting will trigger off the same ear-shattering sound. The reason for this is the cyclic effect which happens if a microphone, or stylus, starts to pick up its own sound. If a finger taps the microphone the sound of the tap comes out of the speaker. The speaker relays this almost instantaneously at a higher amplified volume and the sound is "heard" by the microphone. Now, because the speed of sound has not been exceeded the real effect is that of the microphone hearing two signals — the initial tap and the sound of the tap from the speaker. Those two signals then come out of the speaker amplified and so it sounds like three signals to the listening microphone. Eventually repetition of this process builds up the escalating howl which is termed feedback.

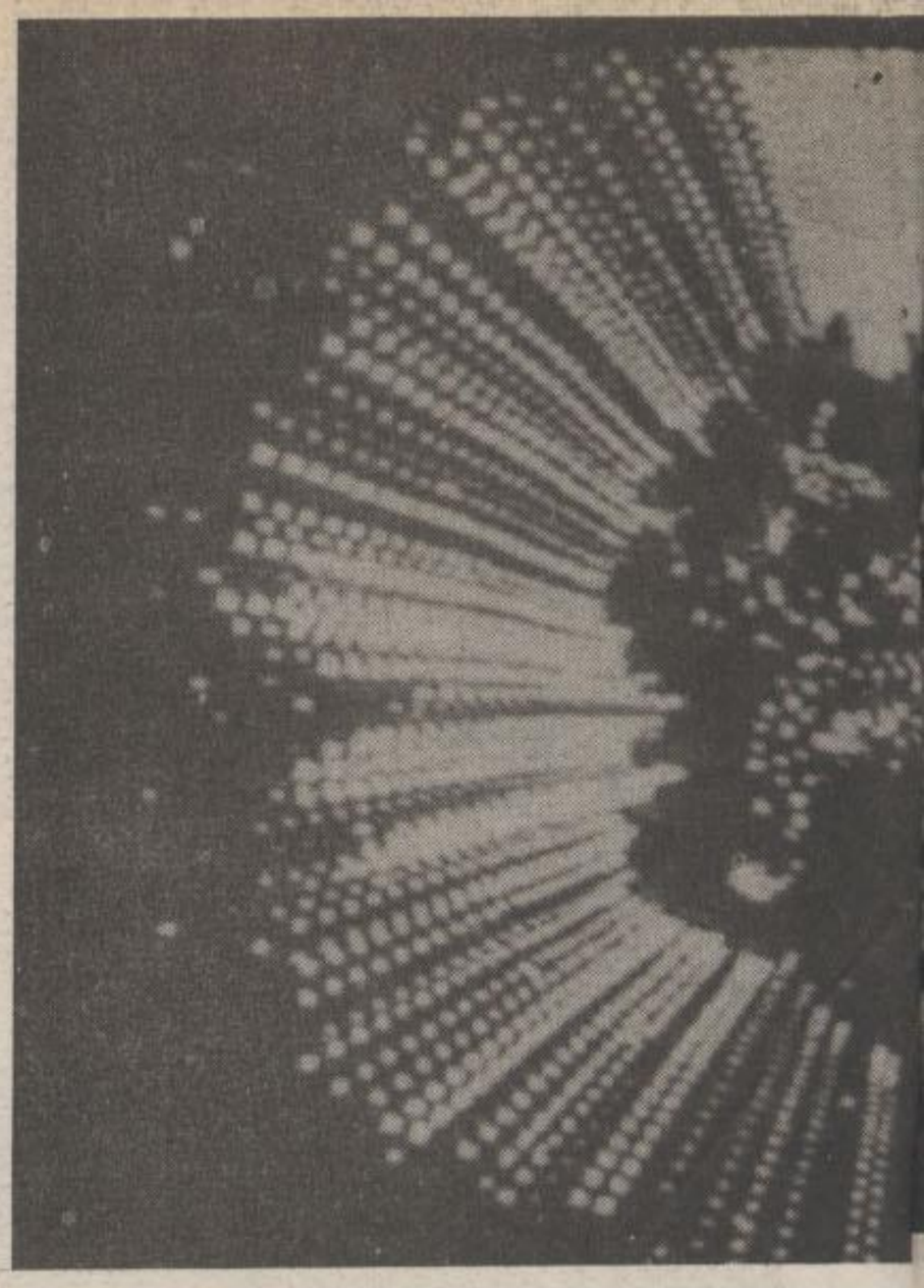
A principle analagous to this occurs if a video camera is pointed at its own monitor screen. The amplifier just cannot register a signal of a signal of a signal, ad finitum and the final visual effect on the monitor is a "howling" feedback signal which tends to look tunnel shaped in effect since it was initially composed of the camera looking down its own viewfinder. Moving the camera's position, zooming it, or pulling it back, alters this feedback in a quite spectacular way, giving rise to visual images which are very like the **Doctor Who** title sequence in structure.

In simplistic terms then, all Mervyn Pinfield did was film several varied "visual howlaround" effects, and edit them together into one continuous moving string which matched up, more or less, with the music written by Ron Grainer.

Bernard Lodge, and his then supervisor, Ben Palmer were responsible for putting on the title lettering. Their problem was to put the lettering on without it seeming divorced from the patterns.

This too was done electronically using monitors and signal generators. As anyone who has ever played with an oscilloscope will testify it is comparitively easy to generate a circular signal. Stationary blips, horizontally or vertically are also easy to form as signals. Thus using a special kind of signal generator Bernard Lodge and Ben Palmer formed on a screen a letter "O" with two blips positioned to one side of it such that they were placed together to look like one half of the





letter "H". By careful positioning of a mirror adjacent to the screen the resultant word formed was "OHO". This signal, plus a playback of part of the pattern sequence was then filmed — which is why the left hand side of the pattern resembles the right in that section. When the final edit was done the thirty second graphic took the form of random patterns, fading to mirror pattern into which "OHO" was fed for a few seconds, over which the straightforward super-imposition of the words **Doctor Who** were layed. The patterns then faded to leave the programme title which had been made to go backwards into the distance by the simple means of tracking the camera away from the title board.

The principle of using a mirror gave very favourable results in making the sequence look like a tunnel through which the viewers were supposedly journeying. In many ways it gave a symbolic representation of what a time vortex might look like.

This thinking was carried over into Patrick Troughton's era when incoming producer Peter Bryant sanctioned the creation of a new title sequence.

The new graphics used the same idea of signal feedback but this time the entire sequence was mirrored so that the left hand side looked like the right hand side for the pattern effect.

By this time video technology had made some progress and it was now electronically possible to "blend" a picture on one sceen into another on a different screen. The principle worked similar to the way in which a video tape generated picture is composed onto the screen. It does not just flash up but is rather built up as the recording heads begins sending the information from the tape.

For the Troughton title sequence a still photograph of Patrick Troughton was fed onto a screen towards which was pointed a camera mounted on a rostrum. The camera operator shot the image while tracking the camera backwards, thus giving the impression of the face moving away from the viewer. At the end of the shot the lens aperture was closed off thus causing the light to be stopped from entering the camera. To all intents and purposes then the image on the film was of Troughton's face fading away.

Played backwards the resulting sequence had Troughton fading into view, coming towards the screen and his face then breaking up. Matched up with the film of the patterns it created the title sequence as we know it with the words "Doctor Who" superimposed "underneath" Troughton's face.

Colour added a whole new dimension to the title sequence in 1970 when Jon Pertwee donned the Doctor's cloak for the first time in *Spearhead from Space*. Filming monitor feedback from a colour tube produced some spectacular effects for the pattern background over which the face of Jon Pertwee and the show's title logo were superimposed.

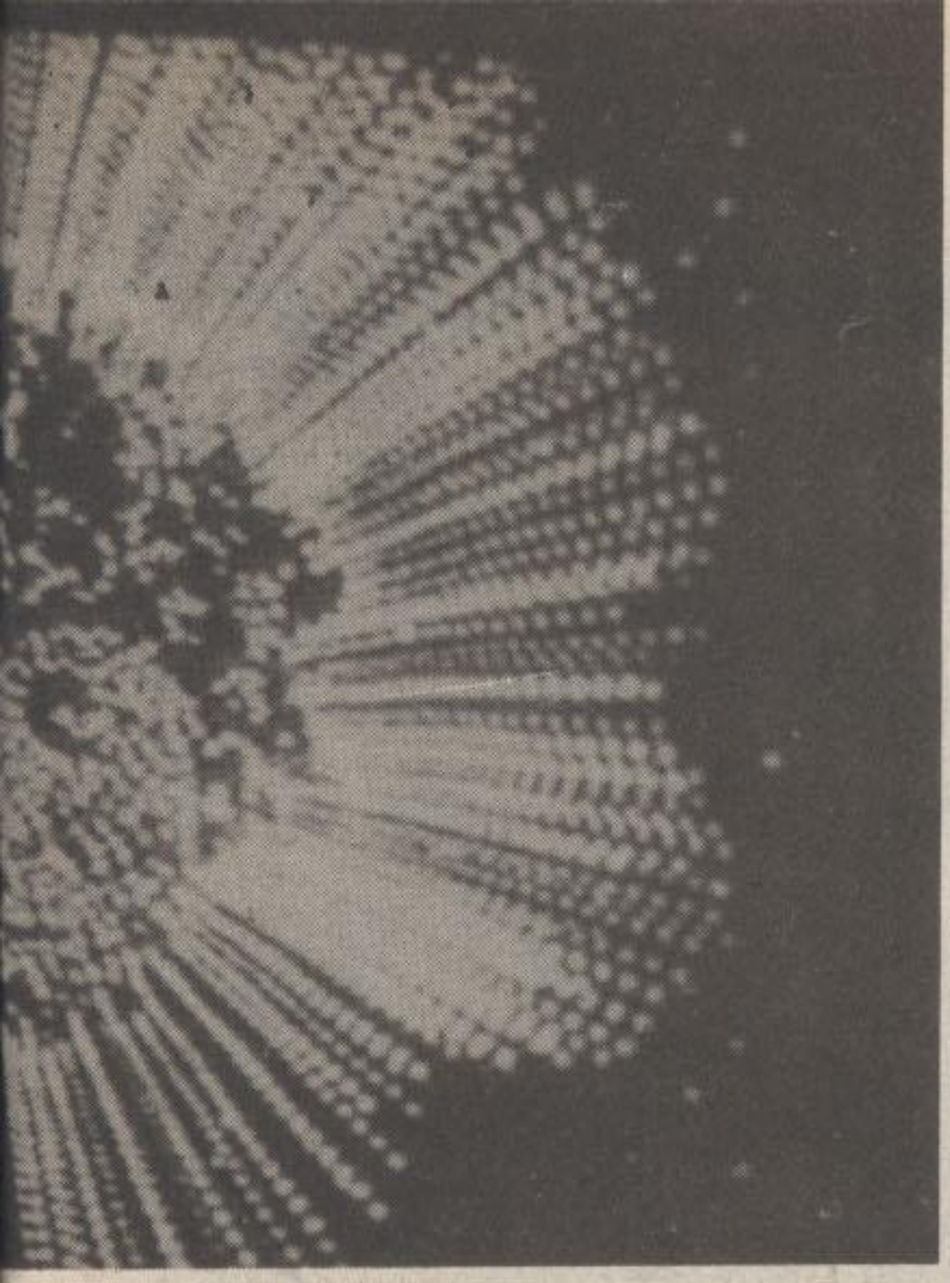
Like the Troughton graphics the words **"Doctor Who"** formed quite early on in the Pertwee sequence and faded to give ten seconds or so of swirling patterns. There was a practical reason for this. From *An Unearthly Child* to *The Macra Terror* the individual episode title/number and the name of the writer were superimposed, as caption slides, over the opening moments of the first scene. Peter Bryant's wish had been to incorporate these credits into the title sequence itself — a principle which has been followed since then to this day.

Aside from special graphics unique to one serial (see past editions of **Doctor Who Weekly/Monthly** for reference to these) no visual material accompanied the end music with the roller caption credits. The Pertwee era changed all that by introducing end graphics as well as beginning ones. From *Spearhead From Space* through to *The Green Death* a pulsating, multi-coloured diamond shape filled the background over which was superimposed the slides depicting the principal cast and crew for the given episode.

In the middle of 1973 Bernard Lodge was approached by producer Barry Letts with the notion of producing a whole new style of opening graphics to reflect **Doctor Who** entering a new decade. For ten years the visual howlaround method has been used. Now, argued Letts, it was time for a change.

The graphics which debuted with episode one of *The Time Warrior* certainly were different. Totally constructed on film the process revolved around animating pieces of artwork using time exposure — shooting no one frame at a time. A high budget version of this process, termed *Slit Scan* by its owner American John Whitney, was used in **2001: A Space Odyssey** for the scenes set within the Star-gate. Some years ago Bernard Lodge described how the process was used to create firstly the Pertwee and then the Baker graphics.

"The camera faces a slot behind which is a pattern (any abstract pattern you wish). The pattern is back lit and the only part of the pattern visible to the camera therefore is part seen through the slot. The transparent pattern moves sideways at the same time as the camera tracks towards, or zooms into, the slot. During these moves the shutter is locked open to expose on one frame, and on



that one frame will be recorded a perspective streak kind of pattern. If the slot is, say, vertical, then a "wall" is made. If the slot is circular the streak resembles a tunnel. The whole process is repeated to make the next frame, but if the start position of the operation is inched to the left then on the wall of the tunnel the pattern will appear to be fractionally nearer. After about twenty-four frames the effect of movement down the tunnel is achieved. The movement of the camera and the support carrying the coloured transparent pattern must be motorised so that every move can be accurately repeated".

This moving tunnel formed the basis of both title sequences, only the top layer of film was changed in 1974 to add in footage of Baker's face and the TARDIS (seen as still photographs towards which a camera tracks or pulls back from). Using colour filtering techniques the key colours of the tunnel background could be altered — an experiment which was only tried once for the opening and closing credits to *The Ark in Space.*

Aside from changing the face and the TARDIS picture the opening graphics lasted a good six years from 1974 after which incoming producer John Nathan-Turner felt it was time for another change. He commissioned graphic designer Sid Sutton — then also with the BBC full-time — to create new opening and end sequences.

The process Sutton used radically differed from the slit-scan titles in that, for the first time, the tunnel background was dropped.

Sud Sutton's title sequence basically hinged on animating several cels of artwork. A cel is a design (lettering or artwork) which is Xerox-copied onto a sheet of acetate plastic. These sheets of plastic can be backlit so that the light source shines through white or light areas on the cel and hence presents a sharp image to the camera facing it.

The background to Sid Sutton's sequence is a simple starfield mounted on a rostrum towards which a camera slowly tracks. By backwinding the camera a few frames after each series of shots and then repeating the process the resulting film shows a seemingly continuous forward motion through the stars.

Over the top of the stars the face of first Tom Baker (now Peter Davison) is formed as various asteroids and comets meld together, flare, and then show the face in photographic form. This sequence would be shot on a separate piece of film which would only be wedded to the star background during final editing. Creating the "asteroid" face of the Doctor was done using time exposure shooting with Sid Sutton gradually building up the face shape by adding more white dots to the clear acetate mounted on the rostrum. The white flash is simply done by over exposing the camera film to the light after which a photographic cel of the Doctor is substituted on the rostrum in place of the "asteroid" face.

A similar technique is used to form the title logo. However the most effective moment in the title sequence is the part in which the title splits in two and zooms over and downward in a fashion reminiscent of the **Superman** graphics.

To achieve this a lot of backwinding had to be done to achieve the multiple exposure effect of the letters remaining at their source position while their off-shoots pass over and under the viewing position.

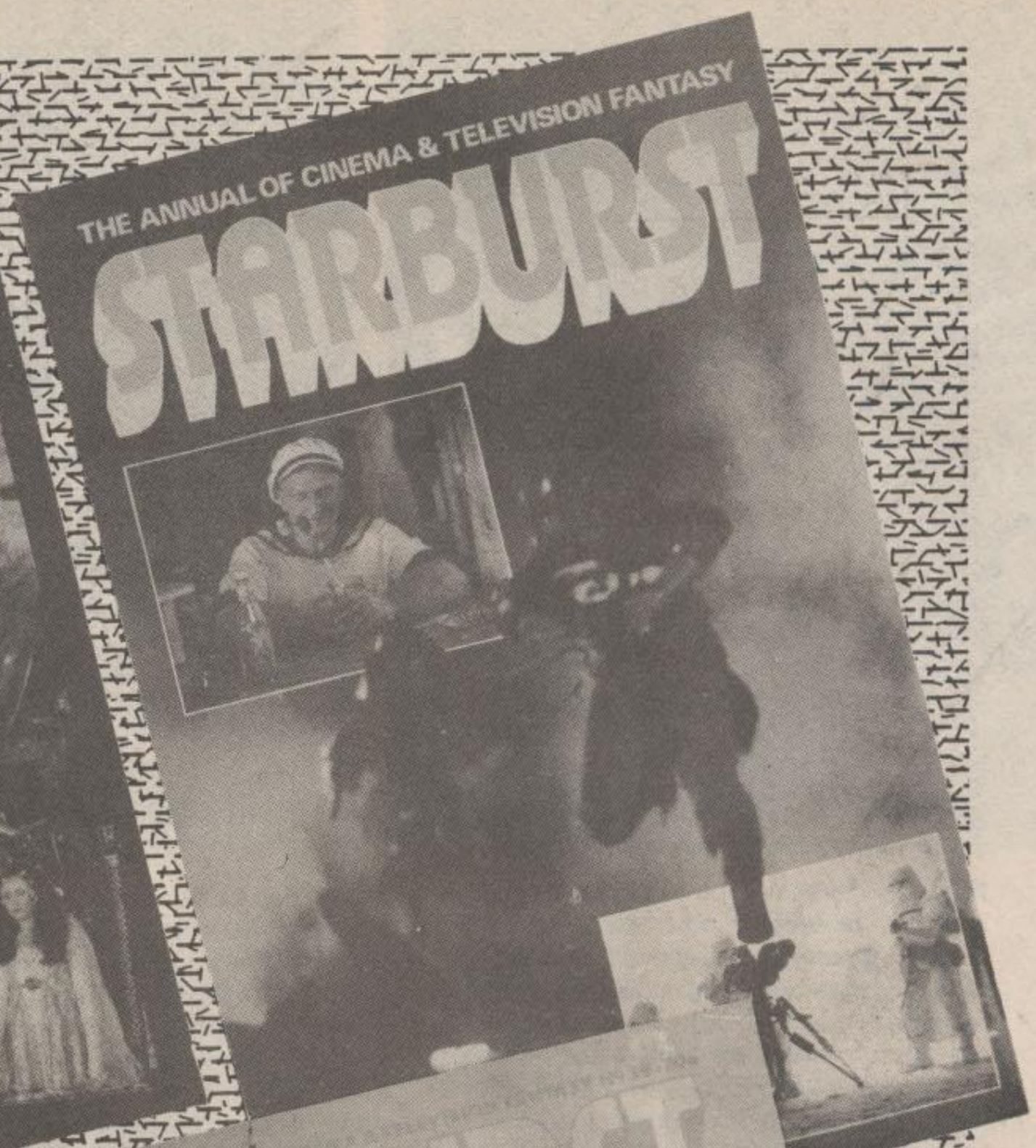
Again using time lapse photography the camera would shoot one frame on the logo. It would then be moved a fraction towards the logo and tilted down a minute amount before the next frame was shot. This would be repeated until the logo was no longer visible through the camera viewfinder, having vanished to a point above the camera's field of vision.

The camera would then be backwound to one frame before the last batch of shots were taken. Carefully repositioning the camera to its first position the entire sequence would be shot again. By doing this several times over, and then again for the logo moving downwards to a point below the camera's vision a multiple exposure finished print would be created showing the effect as we know it.

Stopping down the camera aperture — that is, restricting the amount of light entering the camera — on later shoots would achieve the effect of the logo zooming up/down and away leaving a fading trail of logos behind it.

A third layer of film is shot to achieve the effect of the fast moving stars which flash in rainbow hues as they pass. Here the camera would focus onto a dark screen with just a single pin-hole opening in it behind which would be a light. As the camera starts rolling it is tracked along and away from the hole until suddenly it "sees" the light source momentarily. By fitting a starburst filter over the camera lens the white light would be refracted into its spectrum components.

The finished product relied on running several layers of film together on an optical printer to make up a master negative reel with all the frames merged together. And by such science the magic of **Doctor Who** is created.



TOMORROW THE WORLD!

From a humble beginning in 1977, *Starburst* has flourished and grown into the magazine it is today. In issue 35, we gave you eight extra pages in full colour. In issue 36, the magazine went to full A4 size. But we're not finished yet. July saw the release of the first *Starburst Poster Magazine* featuring *Excalibur*. August brings the release of the very first *Starburst Annual* (all-new, no reprint!).

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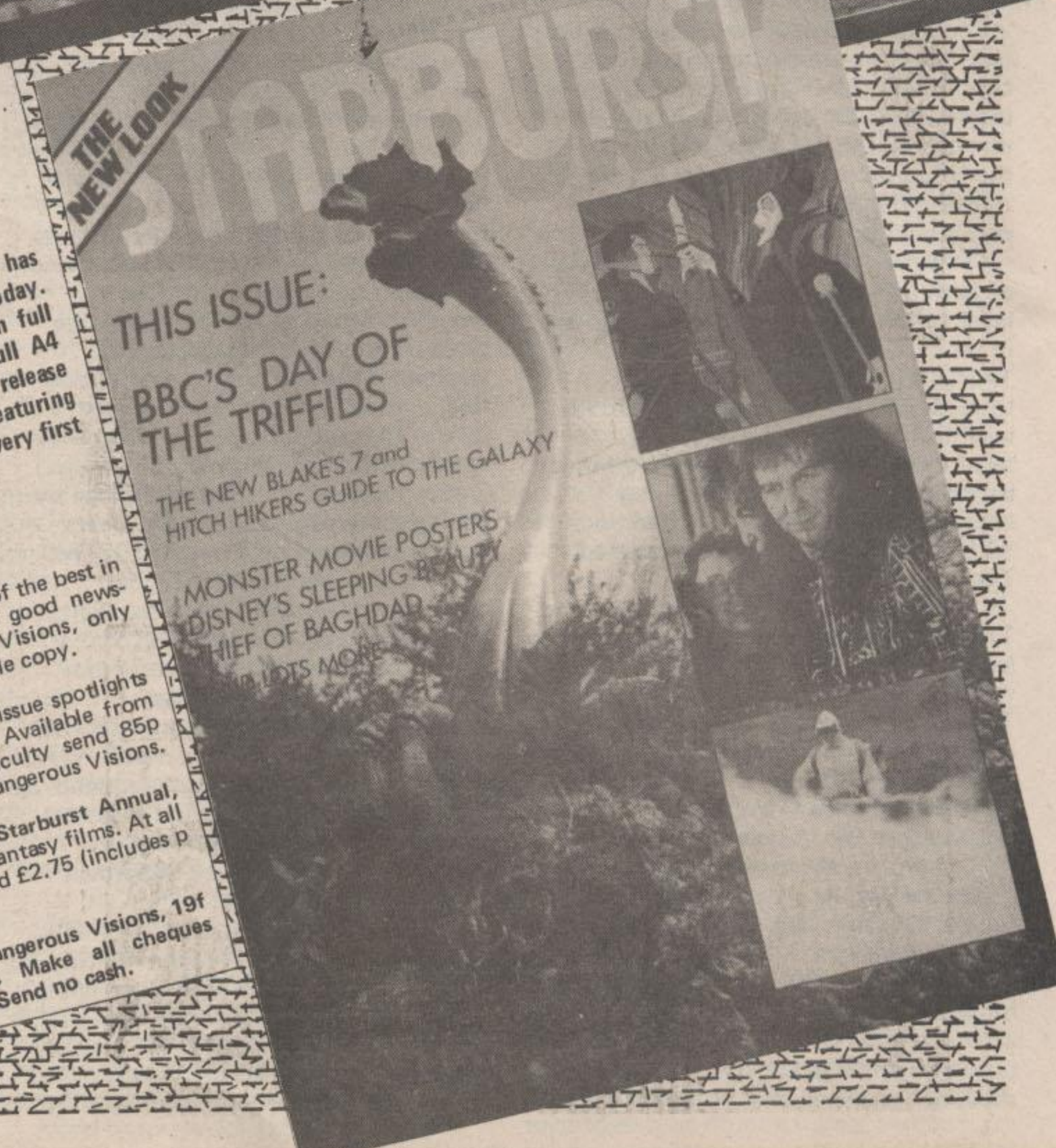

Devil of the Deep

WE HAVE ALL HEARD TALES OF MERMAIDS - BEAUTIFUL, ALLURING CREATURES OF THE OCEANS - OR OF SEA MONSTERS THAT DRAGGED SHIPS TO THEIR DOOM... SOME SAY THAT ALL LEGENDS HAVE THEIR BASIS IN FACT...

THERE'S A CASTAWAY ON THE BEACH CAP'N!

LOWER THE BOAT! BRING HIM TO MY CABIN WHEN HE'S ABOARD!

SOUTH AMERICA IN THE EARLY 17th CENTURY WAS THE GOLD MINE OF SPAIN. BUT SOME SHIPS FOUND STRANGER THINGS THAN GOLD..

I AM CAPTAIN VELASQUE - WHOM DO I HAVE THE HONOUR OF ADDRESSING?

YOUR SERVANT, DIEGO DA COLUMBA, OF CORDOBA, CAPTAIN

DA COLUMBA! THE NAME IS FAMILIAR...

MY... MY UNCLE WAS CALLED DIEGO DA COLUMBA! BUT... IT'S TWENTY YEARS SINCE THE SHIP HE SAILED ON VANISHED!

TWENTY YEARS... YET THE MEMORY STILL HAUNTS ME... WE WERE ATTACKED BY-

KILL THEM ALL, MEN - THEN THEIR GOLD IS OURS!

"EVERYONE WAS TERRIFIED. WE CARRIED A KING'S RANSOM IN GOLD FROM PERU!"

"I WAS THE ONLY SURVIVOR - BUT KORVO MEANT FOR ME A FAR WORSE DEATH THAN A QUICK SWORD-THRUST..."

WE'D INVITE YOU TO JOIN OUR CELEBRATIONS - BUT YOU HAVE AN APPOINTMENT ALREADY!

"I WAS ALMOST DEAD WHEN I HIT THE WATER, AND BLEEDING BADLY. THE SCENT OF DEATH WAS CERTAIN TO ATTRACT —"

SHARKS! IF I COULD ONLY GET MY ARMS FREE!

"BUT THE PAIN WAS TOO MUCH AND THE BLACKNESS OF THE OCEAN SWALLOWED ME UP!"

"AFTER AN ETERNITY, MY EYES OPENED...

UUNNNH..

GOOD! YOU AWAKEN!

"...AND I SAW A CREATURE FROM A NIGHTMARE!"

DRINK THIS! IT WILL REFRESH YOU!

WHA... WHAT ARE YOU?

MY RACE LIVED ON THIS PLANET MANY MILLIONS OF YEARS AGO. WE SLEPT TO AVOID A CATASTROPHE - AND MOST OF MY PEOPLE STILL SLEEP. MY HIBERNATOR WAS DEFECTIVE, AND I AWOKE TEN YEARS AGO. DO NOT BE AFRAID. I MEAN YOU NO HARM

"IT HAD BEEN NO SHARK THAT I HAD SEEN — IT HAD BEEN THIS CREATURE, WHO SAVED MY LIFE"

I AM A SCIENTIST. I STUDY THE DIFFERENCES THAT THE YEARS HAVE CREATED BETWEEN MY TIME AND YOURS. YOU MAY STAY HERE, IF YOU WISH, UNTIL YOU ARE WELL

"AFTER A WHILE, I GREW USED TO HIS STARTLING FORM... AND TO LIKE HIM. HE WAS GENTLE, KIND, AND HUNGRY FOR KNOWLEDGE"

SOME THINGS NEVER CHANGE... EVOLUTION HAS RAISED YOUR SPECIES TO THE MASTERY OF EARTH, BUT THE TURTLES LIVE AS THEY ALWAYS DID

"ONLY ONE THING THAT HE HAD WAS FORBIDDEN TO ME..."

NEVER TOUCH THIS! IT IS **THE CALLER** ...PRAY YOU MAY NEVER LEARN THE REASON FOR IT'S NAME!

"YEARS PASSED, AND WE GREW ACCUSTOMED TO ONE ANOTHER. HE NEVER ATE MEAT, SO I WENT INTO THE FORESTS ALONE TO HUNT."

"THEN, ONE FATEFUL DAY..."

A SAIL! AM I TO BE RESCUED AT LAST?

"BUT TO MY HORROR I SAW..."

DEAR GOD! IF ONLY HE SAW THEM IN TIME..!!

MY FRIEND... DID HE ESCAPE? OR...

CAP'N! LOOK AT THIS!

MAYBE IT'S A MERMAID! HEE-HEE!

UGLIEST MERMAID I EVER SAW!

"KORVO AGAIN! HE HAD CHOSEN THIS ISLAND TO HIDE HIS TREASURE ON... AND MY FRIEND WAS IN HIS WAY!"

THAT'S IT, MEN! WE'LL HAVE FINE...SPORT WITH THIS HELL-SPAWNED CREATURE!

AAARRGGG! WHY...DO...YOU DO...THIS...TO ...ME?

IT TALKS! IT MUST BE A DEMON!

LOOK CAP'N! -SOMETHINGS HAPPENING!

ZEEB ZEEB ZEEB ZEEB...

"MY FRIEND HAD WARNED ME NOT TO TOUCH... WHY I DID NOT KNOW - SAVE THAT THERE WERE CREATURES THAT HIS PEOPLE HAD ONCE TAMED!"

"...CREATURES THAT HAD SLEPT, AS HIS PEOPLE HAD SLEPT, WAITING ONLY TO BE CALLED..."

YE-ARRRGGG!!

SSSSSSSSZZZZZZAAAAAHHHH

"NONE SURVIVED... NOT EVEN MY FRIEND..."

THE CREATURE VANISHED, AND I WAS ALONE... UNTIL YOUR SHIP APPEARED.

ONE OF MY MEN WILL SHOW YOU TO A CABIN, WHERE THERE IS GOOD CLOTHING, WINE AND FOOD. REST AWHILE

POOR MAN... THE LONLINESS HAS AFFECTED HIS BRAIN...

YES, SIR. HE'S QUITE MAD... STILL, I WONDER WHAT HE BROUGHT WITH HIM?

BUT PERHAPS... HE IS **NOT** SO CRAZY?

THE END

DOCTOR
WHO
PIN-UP

The DALEKS

The Daleks prepare for war with the Mechanoids, unaware that this action with affect other races . . . and caring less!

AND ONE PLANET THAT HAS NO INTENTION OF BECOMING EMBROILED IN SUCH A HOLOCAUST IS NEARBY ZEROS . . .

FOR AEONS I, GRY, RULER OF ZEROS, AND YOU, MY ADVISERS, HAVE SAT IN VIEW OF OUR PEOPLE. WE RULE, AND ARE SEEN TO RULE.

NOW, A TERRIBLE WAR BETWEEN THE DALEKS AND THE MECHANOIDS IS NEAR. AND, AS HAPPENS RARELY, WE MUST DEBATE IN SECRET.

IS IT THAT SERIOUS?

YES.

MOTHER, I CANNOT SEE OUR RULERS ANY LONGER.

I KNOW. WE MUST GO HOME AT ONCE.

THE PEOPLE WILL BE ALARMED.

WE MUST INTERFERE, BUT IN SUCH A WAY THAT NEITHER DALEKS NOR MECHANOIDS SUSPECT US. WE WILL SEND ONE AGENT TO PREVENT THE SUCCESS OF EITHER SIDE.

NO!

WE WILL BROADCAST THE FACTS LATER. WE DARE NOT LET THE DALEKS OR THE MECHANOIDS WIN THIS WAR. THE VICTOR MAY TURN ON US. AUN WILL NOW SPEAK.

ONE ZEROVIAN AGAINST THE DALEKS AND THE MECHANOIDS? IMPOSSIBLE! IF HE IS CAPTURED, HIS BLUE SKIN ALONE WILL TELL THEM WHERE HE COMES FROM.

...THE AGENT!

DID I SAY WE WOULD SEND A ZEROVIAN? NO, WE WILL SEND..

...A ROBOT.

AND SO THE PEACE-LOVING PLANET OF ZEROS ENTERS THE CONFLICT. THEIR CONTRIBUTION... ROBOT AGENT 2K.

...TO BE CONTINUED